THE ART of RHETORIC

MADE EASY:

OR, THE

ELEMENTS of ORATORY

Briefly ſtated, and fitted for the Practice of

The STUDIOUS YOUTH of *Great-Britain* and *Ireland*:

In TWO BOOKS.

The FIRST comprehending the PRINCIPLES of that excellent ART, conformable to, and ſupported by the AUTHORITY of the moſt accurate ORATORS and RHETORICIANS, both ANCIENT and MODERN, *viz.*

ISOCRATES,
ARISTOTLE,
CICERO,
DIONYSIUS *Halicarnaſſ.*
QUINTILIAN,
VOSSIUS,
PETRUS RAMUS,
CYP. SOARIUS,
AUD. TALÆUS,
DUGARD,
FARNABY,
BUTLER,
SMITH,
WALKER,
BURTON,
BLACKWALL,
LOWE,
ROLLIN,
A.B. of CAMBRAY,
MESS. de PORT-ROYAL, &c.

The WHOLE being diſtinguiſhed into what is neceſſary to be *repeated*, and what may be made only Matter of *Obſervation*.

The SECOND containing the SUBSTANCE of LONGINUS's celebrated TREATISE on the SUBLIME.

In BOTH which all *Technical Terms* are fully explained, with their *Derivations*, and proper *Examples* applied to demonſtrate and illuſtrate all the TROPES, FIGURES, and FINE TURNS, that are to be met with, or imitated, either in the SCRIPTURES, CLASSICS, or other polite WRITINGS as well *Oratorial* as *Poetical*.

By JOHN HOLMES, *Maſter of the Publick* GRAMMAR-SCHOOL, *in* Holt, Norfolk.

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W. L. Shoemaker
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INSCRIPTION.

To the WORSHIPFUL

SAMUEL SWINFIN, *Esq*; { Prime-Warden,

With the other Worthy WARDENS of the Worshipful Company of FISHMONGERS, LONDON, *viz.*

HUMPHREY SOUTH, *Esq*;
Mr. JAMES BAGWELL,
Mr. BENJAMIN JOSEPH,
Mr. JOHN NEWMAN,
Mr. JONATHAN BROMLEY,

And to the rest of the GENTLEMEN of the Court of ASSISTANTS of the said Company; Governours of Sir *JOHN GRESHAM*'s Free Grammar-School at *Holt*, in *Norfolk*:

This Treatise of RHETORIC,

OR, THE

ELEMENTS of ORATORY,

For the Compleating of YOUTH in their *Grammatical Knowledge*, and their further Instruction in the Excellent Art of SPEAKING WELL and WRITING ELEGANTLY, in their *own* or either of the *Learned* LANGUAGES,

Is humbly Inscribed by

YOUR WORSHIPS

Faithful, Obliged, and

Most Obedient Servant,

J. HOLMES.

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AMPLISSIMIS ERUDITISSIMISQUE

VIRIS,

Reverendo admodum in Chriſto Patri ac Domino

D. THOMÆ GOOCH,

EPISCOPO *NORVICENSI*,

NEC NON

Præclaro Humaniſſimoque

D. ROBERTO NASH, L.L.D.

Ejuſdem *Diœceſeos CANCELLARIO*,

S. P. D.

JOANNES HOLMES.

ORATORIUM hoc Opus, ORNATISSIMI VIRI, ex diverſorum *Rhetorum*, illorumque neque unius Ætatis, nec Regionis, Officinis depromptum, in quo formando expoliendoque non Nihil Operæ Oleique conſumſi, humiliter vobis

 offero.

offero. Liber enim, ſi me non fallit Augurium, qui *Artificium Dicendi* a Veteribus traditum, *legitimâ*, *jucundâ*, *facillimâ*, ac quaſi *compendiariâ* METHODO breviter explicabit, atque inde fortaſſe ad *Eloquentiæ Studium* ornatè loquendi cupidos inflammabit, ad Vos, Domini, qui tot *Eccleſiis* et *Ludis Literariis* præſidetis, ingratus venire nequaquam poterit.

Ne verò cuilibet importuno et Rerum malo Æſtimatori Author, ut qui Libellum Scholaſticum talibus dedicat, temerarius videatur; ſciatis, obſecro, AMPLISSIMI DOMINI, quod non modò *Liber* hoc *ipſe* poſtulabat, ſed *Perſonæ meæ* nihil convenientius eſſe ducebam:

bam : Imò Officio meo defuiſſe cenſeri poſſem, ſi alibi illius mihi quæſiviſſem patronos. Quid enim decentius, aut quid æquius, quam ut vobis, qui Juventutis *HOLTENSI in GYMNASIO* liberalibus Studiis Operam dantis Inſtitutionem mihi, per *Licentiam* veſtram, committitis, non ſolum Negotii, verum etiam Otii mei, quantumvis licet exigui, aliquam redderem Rationem ? Porrò autem illud nunc eo libentiùs facio, quod hoc meæ erga vos *Obſervantiæ Teſtimonium* haud illaudabile aut ἀπροσδιόνυσον fore arbitror ; Nihil metuens, ne, dum eam in Rem hâc Occaſione, non arreptâ, ſed ultro oblatâ, utor, in Arrogantiæ aut Temeritatis Suſpicionem apud

pud vos incidam : quaſi levia, nec Titulis neque Gravitati veſtræ convenientia, ſint, quæ in hoc Opere continentur.

Quatenus enim ad *Subjectum* noſtrum, PRÆSUL ORNATISSIME, Si nihil a Deo *Oratione* melius accepimus, quid tam dignum Cultu ac Labore ducamus, aut in quo malimus præſtare hominibus, quam quo ipſi Homines cæteris Animalibus præſtant ?— Quòd ſi *Orationis* tanta Præſtantia eſt, DIGNISSIME CANCELLARIE, non poteſt non maxima eſſe Dignitas RHETORICÆ, quâ *ornandæ Orationis Doctrina* continetur.

Ad Juventutis ſtudioſæ, quæ in Spem Patriæ adoleſcit, *Orationem* for-

formandam, jamdudum *utriuſque Linguæ Doctorum* GRAMMATICAS Erudito Orbi expoſui; qui, Supremo Numine favente, benigniter eas acceperunt, magnoperè comprobârunt, et undique coemendo remuneraverunt: Quamobrem planè ita confido, ut, volente itidem DEO cujus Nutu omnia reguntur, aliquo etiam nunc Loco ſinant apud eos eſſe Lucubrationes elaboratas has noſtras, quæ ad *ornatè* DICENDI ARTEM pertinent, et quas ſub veſtris potiſſimùm amplis et auſpicatiſſimis Nominibus in eorum Manus pervenire volui. Nec minus quoque ſpero quòd hilari illas Vultu, PRÆSTANTISSIMI MECÆNATES, etiam vos ipſi

ſi admittetis. Quod profectò facietis, niſi me fallunt omnia.

Suſurros Invidorum, et malignos Sermones Malevolorum, prorſus ſpernere decrevi; Judicio *Veſtri*, ac *Bonorum*, quibus Religio, Leges, Otium commune, Sapientiæ Doctrinæque Studia ſunt Cordi, Præſidio ſatis tutus.

DEUM ter optimum maximum ſuppliciter veneror, ut omnia veſtra, DIGNISSIMI VIRI, Conſilia fortunet, et hic, aucto indies Nominum veſtrorum Splendore, Vos diu *Patriæ*, *Eccleſiæ*, *Norfolcienſi* Comitatui, *Scholæque* noſtræ, ſalvos et ſuperſtites eſſe velit.

Dabam HOLTII, *Octavo*
Die ante Calendas Octobres,
MDCCXXXVIII.

THE

THE

PREFACE.

To the LEARNED INSTRUCTORS, and STUDIOUS YOUTH of *Great-Britain* and *Ireland*.

AS ſome Account of every Work, that's made publick, is always expected to be given, you have here, Gentlemen, *humbly offer'd to you,* THE ART OF RHETORIC, *or,* The Elements of Oratory, *not only collected and compoſed from the whole Body of* Orators *and* Rhetoricians *ancient and modern, but accompanied likewiſe with Examples from the* Claſſics *and* Scriptures, *and briefly compriz'd in a Short, Plain, Comprehenſive and Regular Method.*

Here, Young Gentlemen, *you'll meet with the Precepts, Animadverſions, Remarks, and Hints of* ISOCRATES, ARISTOTLE, CICERO, QUINTI-

LIAN, LONGINUS, *and others of the* Ancients; *together with* VOSSIUS, RAMUS, FARNABY, *and all the principal* Modern Rhetoricians: *Whose Rules are all along ſupported, demonſtrated, and illuſtrated by Inſtances taken from the flowery Fields of the* Poets, Orators, *and* Hiſtorians; *For, as* Lucretius *ſays,*

Floriferis ut Apes in Saltibus omnia libant,
Omnia nos itidem depaſcimus aurea Dicta.

Whence may appear what Grace and Beauty are to be met with in FIGURES, *what Delight and extenſive Significancy are contain'd in* TROPES, *what nervous Force and harmonious Pith we experience in* REPETITIONS *or* Turns, *and what Power and inexpreſſible Influence of Perſuaſion in proper* PRONUNCIATION *and conſonant* Action. *In ſhort, you have here a brief and lively Repreſentation of* Univerſal Eloquence; *from which you may eaſily and readily, with a little Pains, underſtand all the* Oratorial Beauties *of*

Excellent

Excellent Writers, and, when understood, make 'em your own by frequent Compoſition and an attentive ſedulous Imitation.

OBJ. But are there not *Rhetorical Treatiſes* enough already extant for this Purpoſe? What Occaſion have we then for your's?

ANSW. *'Tis own'd there are enough, and ſome of 'em exceedingly good in their Way, but not One, that I've had the Happineſs to meet with, in every Reſpect adapted to the Capacity, or fitted for the Uſe, of* Youth *in* Grammar-Schools; *eſpecially in this Day, when School-Boys are expected to be led, ſooth'd, and entic'd to their Studies by the Eaſineſs and Pleaſure of the Practice, rather than by Force or harſh Diſcipline drove, as in Days of Yore. For while ſome of 'em are* too Copious *in Things not ſo immediately the Concern of Boys at School, moſt are* too Brief *in Things really neceſſary for Youth to be inform'd of, and none at*

all ſo happy or methodical as to diſtinguiſh *between One and T'other.*

Theſe Deficiencies, Gentlemen, *I've endeavour'd to remedy in the following Manner.*

FIRST, *That we might always keep in View the glorious and extenſive Plan of the* Ancients, *ſtrict Care has been taken to follow their Method entirely, and (by leaving out the copious Parts of their Works, which were principally deſign'd as Models for* Men *and* Proficients, *tho' jumbled together by modern* Rhetoricians *among their Precepts for the Uſe of* Boys) *to extract from them all the* Terms *we make uſe of in our Diviſions and Subdiviſions of the Art. Theſe are all along ſupported by* Annotations *in their own Words; by which means the ſedulous Youth may not only imbibe their* Scheme of Oratory, *but be made ſomewhat acquainted with their* Style *before it would otherwiſe have been his Time, and be thereby perhaps encourag'd and allur'd*

allur'd hereafter to a thorough Peruſal *of their inimitable Writings.*

SECONDLY, *That Nothing might be wanting that's neceſſary for the young Scholar to be here inform'd of, or what perchance he cannot obtain elſewhere without abundance more Trouble, I have not only inſerted thoſe* Tropes, Figures, *and* Repetitions, *which the learned and judicious Mr.* BLACKWALL *with his Followers call the* Chief *and* Principal, *but likewiſe all others, great and little, the leſs uſeful as well as the more uſeful; however with this Caution, that they're* diſtributed *according to their ſeveral Degrees of Merit and Diſtinction. So that,* Young Gentlemen, *you'll meet with here about* 250 Figures, *&c. that is all, and indeed many more than all that are treated of in any other One Book, as may readily be perceived by the* Index. *I have likewiſe given more* Examples *to 'em, from the* Claſſics *and* Scriptures, *than perhaps you'll find in all the* Rhetoricians *put together: Which laſt was thought proper to be done,*

done, to the end that in going thro' the Book, in order to infix 'em in the Memory, the Learner might mark out *the Examples in his* School-Authors, *as well as in his* Septuagint, *his* Latin *or* Greek *Teſtament, his* Latin *or* Engliſh *Bible; the Examples from* Scripture *being mark'd only* Chapter *and* Verſe *for this very Purpoſe, as alſo to keep the Volume from ſwelling, and thereby to ſave Expence.*

THIRDLY, *As to* Method, *That a proper Diſtinction may be made between Things of ordinary Uſe and ſuch as are rare and extraordinary, I propoſe Nothing* to be got by Heart *but the* Principal Matters *which are printed in the largeſt Character, the Lines ſet at a greater Diſtance, and mark'd with* A, B, C, *&c. All which ſhould be brought into Practice and explained by the* Examples annex'd, *as the Learner goes on. The Chief* Tropes, Figures, *and* Repetitions, *for the more eaſy attaining and the longer retaining them in Memory, are briefly defined and com-*

comprized each in one Verſe, *in this large Character. The* reſt *may be moſt readily found on Occaſion by the* INDEX, *where they're deſcrib'd and explain'd; which, with all other Things of leſs Moment, muſt be left to the induſtrious* Teacher, *whoſe Duty it will be at proper Times to put his* Scholars *upon peruſing and underſtanding them: without which Diligence in the Maſter, we all too, too well experience what prodigious Readers and mindful Students moſt* School-Boys *are.*

The Contents *or Heads of the Parts in the* Firſt Book *are wrote by Way of* Queſtion, *to the end they may be ſo made uſe of at any Time when the Teacher thinks proper.*

THUS much concerning BOOK I. *which when I had finiſhed, there ſtill ſeemed to be ſomething wanting towards perfecting* a Compleat Compendium of Rhetoric, *and that was, To point out to the young Student* The Height and Excellency of good Writings. *To perform which, I humbly conceive Nothing could*

could be more properly introduced than the Subſtance of the Celebrated LONGINUS on the Sublime. *This therefore I have propoſed for* BOOK II. *and to be, as it were, a Crown to the Whole.*

The Difference of Quantity *and* Accent *among the* Greeks *has occaſioned the Names of ſome of the* Figures, *&c. to be pronounced differently by different Authors; to* prevent Ambiguity *in which for the Future, I have* accented *them all as they are now generally pronounced, in the* INDEX *at the End, which be pleaſed to conſult upon this and every other Occaſion.*

VALETE.

THE

THE
ART of RHETORIC
MADE EASY, &c.

BOOK I.

INTRODUCTION.
Of RHETORIC *and it's* PARTS.

What is Rhetoric? What is it's Principal End? What is it's Chief Office? What is the Subject it treats on? How many Parts hath Rhetoric? Read the Reaſon. Read from whence Rhetoric derives it's Name.

A. RHETORIC is the Art of *Speaking* or *Writing well and ornamentally* on any Subject.

It's Principal *End* is to *Inſtruct*, *Perſuade*, and *Pleaſe*.

It's Chief *Office* is to ſeek what may be *moſt conducive* to Perſuaſion.

B. The *Subject* it treats on is *any Thing whatever*; whether it be Moral, Philoſophical, or Divine.

The *Parts* it conſiſts of are four, *viz.* INVENTION, DISPOSITION, ELOCUTION, and PRONUNCIATION.

Becauſe

ANNOTATIONS.

OBSERVATION I.

THE DIGNITY AND USEFULNESS OF ORATORY will appear, if we conſider, 1. *Quod ſemper floruit & dominata eſt in omni libero Populo.* 2. *Quod nihil eſt auditu jucundius Oratione ornata Verborum Luminibus.* 3. *Quod nihil eſt tam magnificum, ac potens, quàm Animos Hominum Oratione convertere.* 4. *Conſilia maximis de Rebus explicat.* 5. *Laudat bonos, vituperat malos.* 6. *Hortatur ad Virtutem, revocat à Vitiis.* 7. *Languentes Animos excitat, effrænatos coercet. Fraudem Hominum ad Perniciem, Integritatem ad Salutem vocat.* 8. *Et ne quis eâ abutatur cum Probitate conjungenda eſt.* Cyp. Soarius, in Rhet. Tab.— *ISOCRATES*, in Praiſe of *Eloquence*, ſays, Οὕτω γὰρ καὶ περὶ τῶν δικαίων, καὶ περὶ τῶν ἀδίκων, καὶ τῶν αἰσχρῶν καὶ τῶν καλῶν ἐνομοθέτησεν, ὧν μὴ διαταχθέντων, οὐκ ἂν οἷοί τε ἦμεν οἰκεῖν μετ' ἀλλήλων. Τούτου καὶ τοὺς κακοὺς ἐξελέγχομεν, καὶ τοὺς ἀγαθοὺς ἐγκωμιάζομεν. Διὰ τούτου τούς τε ἀνοήτους παιδεύομεν, καὶ τοὺς φρονίμους δοκιμάζομεν. Μετὰ τούτου καὶ περὶ τῶν ἀγνοουμένων σκοπούμεθα, καὶ περὶ τῶν ἀμφισβητουμένων ἀγωνιζόμεθα, 'Twas this that firſt form'd Laws concerning Things juſt and unjuſt, honourable and diſhonourable; without which ſtated Diſtinction, Human Society could never have ſubſiſted. By this too it is that we praiſe and honour Good Men, and vituperate and condemn the Bad. By this we inſtruct the Ignorant, and find out the Knowing. By this we inveſtigate Things unknown, and determine of Things diſputable. *Orat.* 3. ad Nic.— *Neque verò mihi quidquam præſtabilius videtur, quàm poſſe dicendo tenere Hominum Cœtus, Mentes allicere, Voluntates compellere quo velit; unde autem velit, deducere.* Cic. de Orat. l. 1. §. 8.

OBS. II.

THE LIMITS OF ORATORY. All Arts and Sciences have their proper Bounds, except *Rhetoric* and *Logic*; thus the Limits of *Phyſic* are Diſeaſes and Wounds: *Sed Materia* Logicæ & Rhetoricæ, *ſunt omnia, quæ in Diſputationem cadere poſſunt, & quævis Quæſtio ad dicendum propoſita.* Hence it is that *ARISTOTLE* defines *Rhetoric* thus, Ἔστω δ' ἡ Ῥητορικὴ, δύναμις, περὶ ἕκαστον, τοῦ θεωρῆσαι τὸ ἐνδεχόμενον πιθανόν, Let *Rhetoric* then be the Faculty of perceiving

Becauſe all that an *Orator* has to do is, *Argumenta invenire*, *Inventa diſponere*, *Diſpoſita exornare*, &, *Exornata pronunciare*, viz. To *Invent* proper Arguments; To *Diſpoſe* of 'em in a right Method; To *Adorn* 'em with beautiful *Tropes*, *Figures*, and fine *Turns*; and To *Pronounce* 'em with the Ornaments of *Utterance* and *Action*.

Rhetoric

ANNOTATIONS.

perceiving what will be moſt conducive to Perſuaſion on *every Subject whatever*. And *CICERO* and *QUINTILIAN* follow him. *Quæ ſit Materiæ Rhetorices? Quidam* Argumenta perſuaſibilia, *quidam* Civiles Quæſtiones, *quidam* Materiam ejus totam Vitam *vocant*. *Ego judico*, Omnes Res, quæcunque ei ad dicendum ſubjectæ erunt. *Quint.* Inſt. l. 2. c. 21. *Vis Oratoris eſt, ut* omni de Re, quæcunque ſit propoſita, *ornatè ab eo copioséque dicatur*. Cic. de Orat. l. 1. 6. For which *PETRUS RAMUS* and others cenſure them thus; *Dicitis ergo Oratorem omnibus Artibus & Virtutibus ornatum eſſe oportere*, Dialecticis, Ethicis, Phyſicis, Legibus, Hiſtoriis; *unde non* Homo *ex Homine genitus, ſed* Deus *quidam è Cælo delapſus in Terras eſſe videatur: Sed definiendum Oratorem ex Artis ejus* propriâ *judico Materiâ. Diſtinguendum igitur* Rhetoricæ *Materia à cæterarum Artium Materiâ*. Inventio, & Diſpoſitio, Logicæ *Artis ſunto*; Puritas *autem Sermonis*, & Elegantia, Grammaticæ: *Quid ergo* Rhetoricæ *relinquetur?* Elocutio & Actio. *Hæc enim* Rhetoricæ *Virtus & propria & ſola eſt*, ut poſſit *Verborum* Luminibus variare, Inſignibus *Figurarum* exornare, Modulatione *Vocis* permulcere, & Dignitate *Geſtûs* excitare. *Ram. Schol. in Cic. l.* 1. He goes on, Lib. 3. *At* Rhetorica, *dicitis, ſine his* Inveniendi & Diſponendi *Partibus perfecta eſſe non poteſt. Id verò falſum eſt. Poteſt enim Puer cum à* Grammaticis *diſceſſerit*, Tropos & Figuras *in Poetis & Oratoribus intelligere, & cum Dignitate* pronunciare; *quod ſolum* Rhetoricæ *eſt*. But *CICERO* had before precluded the greateſt Part of *RAMUS*'s Argument thus, *Si cuipiam nimis infinitum videtur, quod ita poſui*, quacunque de Re, *licet hinc, quantum cuique videbitur, circumcidat, & amputet*. Cic. de Orat. 1. 15. And *QUINTILIAN* thus, *Solet à quibuſdam & illud poni*, Omnium igitur Artium peritus erit Orator, ſi de omnibus ei dicendum eſt. *Poſſem hîc* Ciceronis *reſpondere verbis*, Mea quidem Sententia Nemo eſſe poterit omni Laude cumulatus Orator, niſi erit omnium Rerum magnarum atque Artium Scientiam conſecutus: *Sed mihi ſatis eſt ejus eſſe Oratorem Rei, de qua dicet, non inſcium. De quibus*

Rhetoric derives it's Name from ῥέω, *dico*, thus: Ῥέω, ῥήσω, ἐῤῥήκα, præt. paſſ. ἐῤῥη-μαι, σαι, ται, whence are deriv'd ῥήμα, ῥήσις, ῥήτωρ, and Ῥητορικὴ, ſc. Τέχνη, *Rhetorica ſive Oratoria Ars*, The Art of *Rhetoric* or *Speaking ornamentally.*

ANNOTATIONS.

ergo dicet? de quibus didicit. Inſt. 2. 21. In the Words therefore of the latter we ſhall leave the Limits of *Rhetoric* and the *Orator* juſt where we found 'em. *Tria ſunt Oratoris, ut* doceat, moveat, delectet. *Sit igitur Orator Vir talis, qualis verè Sapiens appellari poſſit,* nec Moribus modo perfectus ſed etiam Scientia; *qualis adhuc fortaſſe Nemo fuerit: Sed non ideo minus nobis ad ſumma tendendum eſt.* Proem. lib. 1.

OBS. III. MEMORY is, properly ſpeaking, no Part of *Rhetoric*, tho' the Buſineſs of an *Orator* is, *Invenire, diſponere, eloqui, memoria complecti, & pronunciare*; and if *TULLY* calls it ſo in one Place, he has omitted it in another: Hence, ſays *RAMUS*, *Dicis Oratori tria eſſe videnda*, quid dicat, quo quidque loco, & quomodo; *primo Membro* Inventionem, *ſecundo* Collocationem, *tertio* Elocutionem & Actionem *comprehendis*: Memoriam *igitur in hac trium Membrorum Partitione prætermittis.* Communis eſt *ais* multarum Artium, *propterea omittitur.* Rhet. lib. 3. However, moſt of the ancient Orators, to help the *Memory*, recommend and give ſome obſcure Hints of an *Artificial* or *Local Memory*, from what they call *Locis & Imaginibus*; upon which Dr. *GREY*'s *Memoria Technica*, and Mr. *LOWE*'s *Mnemonics*, are ſingular Improvements; which ſee. And obſerve in general theſe RULES, 1. *Si longior Oratio mandanda fuerit Memoriæ, proderit, totâ prius ſemel lectâ & intellectâ*, per Partes diſcere. 2. *Juvabit*, iiſdem, *quibus ſcripſeris*, Chartis *ediſcere.* 3. *Tempus* matutinum *longè commodius eſt*; *tamen perquam utile erit* pridie veſperi, *priuſque dormitum concedas, ſemel & iterum percurrere ea, quæ* poſtridie *ſunt ediſcenda.* 4. *Si quidpiam difficilius addiſcitur, illi Loco non erit inutile aliquod* Signum *vel* Notam *apponere, cujus Recordatio excitet Memoriam.* 5. *Præſtat non tumultuariè, ſed* declamando *ſtatim* & cum Geſtu, *diſcere.* 6. *Maxima tamen fabricandæ & ſervandæ ſibi Memoriæ Ars eſt frequens* Exercitatio.

PART

PART I.

Of INVENTION, *or, The* Finding out *proper Arguments to inſtruct, perſuade, or move.*

What is Invention? On what are all Arguments grounded, and from whence are they to be ſought? §. 1. *What kinds of Arguments are from Reaſon? What Rational Arguments are call'd Artificial? How many Sorts of Topics are there? When, and of what kinds is a Topic Demonſtrative? When is a Topic Deliberative? When is a Topic Juridicial? What is meant by Stating a Caſe? How many and what Ways may a Caſe be ſtated? What Rational Arguments are call'd Inartificial?* §. 2. *What is meant by Moral Arguments, or Arguments from Morals?* §. 3. *What is meant by Arguments from Affections? What is meant by the Affections or Paſſions? Which are the four chief Paſſions? What are the other Paſſions?*

C. INVENTION is the *Finding out* ſuch *proper Arguments* as are ſuitable, according to the Nature of the Subject, to inſtruct, perſuade, or move our Auditors to believe us.

All

D. All ARGUMENTS are grounded on, and therefore to be ſought for from, *Reaſons*, *Morals*, or *Affections*.

Reaſons are to inform the Judgment, or Inſtruct; *Morals* to procure Favour, or Perſuade; and *Affections* to move the Paſſions, or Pleaſe.

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OBS. I. INVENTION OF RATIONAL ARGUMENTS. *RAMUS* ſays, *Dividit* Quintilianus, Ariſtotelem *ſecutus, Probationes Rationales bifariam, ut aliæ ſint* Inartificiales, *aliæ* Artificiales. Lib. 13. COMMON PLACES, from whence ARTIFICIAL ARGUMENTS may be invented, Orators count 16. *viz.* 1. From *Definition*; as, *Jus civile eſt Cognitio Æquitatis; at Cognitio Æquitatis eſt utilis: Igitur & Jus civile.* 2. From *Diſtribution of Parts*; as, *Virtutis Partes ſunt quatuor, Juſtitia, Prudentia, Fortitudo, & Temperantia; at Calliditas non eſt Juſtitia, nec*, &c. *Igitur non Virtus.* 3. From *Etymology*; as, *Conſul eſt, qui conſulit Patriæ; non igitur Piſo Conſul, qui eam evertit.* 4. Ex *Conjugatis*; as, *Pietas laudanda, Igitur & qui piè agit.* 5. From the *Genus*; as, *Virtutis Laus in Actione conſiſtit, Igitur & Prudentiæ.* 6. From the *Species*; as, *Juſtitia eſt amanda, Ergo Virtus amanda.* 7. From *Similitude*; as, *Ut Morbo affecti Cibi ſuavitatem non ſentiunt, ita avari Guſtum Laudis non habent.* 8. From *Diſſimilitude*; as, *Si barbarorum eſt in diem vivere, noſtra conſilia ſempiternum ſpectare debent.* 9. From *Contraries*; as, *Nulla Salus Bello, Pacem te poſcimus omnes.* Virg. 10. From *Adjuncts*; as, *Veſperi viſus eſt cum Gladio ſtipatus*, &c. *Ergo occidit.* 11. From *Antecedents*; as, *Ortus eſt Sol, Igitur Dies eſt.* 12. From *Conſequents*; as, *Dies eſt, Igitur ortus eſt Sol.* 13. From *Repugnants*; as, *Amat illum, Igitur non inſectatur Convitiis.* 14. From *Cauſes*; as, *Homo factus eſt ad contemplandum, Ergo non ad paſtum.* 15. From *Effects*; as, *Virtus parit Laudem; Ergo ſequenda.* 16. From *Compariſon*; as, *Ut jugulent homines ſurgunt de nocte latrones; ut teipſum ſerves non expergiſceris*, &c. Hor.— Beſides theſe, obſerve (from *Inſtruct. in Oratory*, p. 3. and 4.) how, 1. TO PROVE A THING GOOD. *Thus:* It is the End of all Men; the wiſeſt aim at it; all commend it; it produceth ſome Good,

or

SECT. I.

Of ARGUMENTS *from* Reaſon.

ARGUMENTS from Reaſon are either *Artificial* or *Inartificial.*

I. ARTIFICIAL RATIONAL ARGUMENTS are ſuch as are found out by the *Learning* and *Skill* of the Orator, and differ according to the *Topic* in Hand.

There are three Sorts of TOPICS, *Demonſtrative*, *Deliberative*, and *Juridicial.*

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or preventeth ſome Evil; it procures much Pleaſure, or Profit, or Reputation; is rewarded; is difficult to attain; is dictated by Nature; is followed with Content, *&c.* 2. TO PROVE A THING STILL BETTER. *Thus:* It is the End, and ſo better than the Means; it hath a better Tendency; is converſant about a better Object; it is more beneficial, and to more; more beautiful, laſting; better in Circumſtance of Perſon, Time, Place or Action. 3. TO AGGRAVATE A CRIME. *Thus:* It's Damage great, irreparable; it is enhanced from the Quality of the Perſon, by whom, to whom; from doing it alone, at firſt, or often; with no, or ſmall, Benefit; with a determinate Purpoſe, or without any plauſible Motive; it was contrary to Nature, expreſs Law, Gratitude; was done in an holy Place, Court; againſt a Kinſman, Benefactor, Magiſtrate; gives Scandal, Encouragement. 4. TO LESSEN A CRIME. *Thus:* It was not done at all, not ſo done, pardonable; not an Injury, but an Error, Misfortune; not done with an ill Mind, with Deliberation; not Part but the whole Action to be conſider'd, not that Action only but the whole Courſe of Life; to regard the Intention of the Law, as well as Words; Equity, as well as any particular Law, which cannot provide for all poſſible Caſes, *&c.*— As to INARTIFICIAL ARGUMENTS; *Ea CICERO in Topicis* Teſtimonii Nomine complectitur. Sed ad intelligendum erit facilius, ſi cum *QUINTILIANO*, *lib.* 5. 1. *in* Præjudicia, Rumorem, & Famam, Tormenta, Tabulas, Jusjurandum & Teſtes, *ea Dividamus.* Cyp. Soarius, lib. 1. 29.

OBS. II. ORATORIAL TOPICS. *ARISTOTLE*'s Words are, Τεία γένη τῶν Λόγων τῶν ῥητορικῶν,

I. A DEMONSTRATIVE TOPIC is when we ſpeak in *Praiſe* or *Diſpraiſe* of any *Perſon*, *Deed*, or *Thing*. 1. Of a PERSON; as, when from his *Education*, *Eloquence*, *Learning*, *Wiſdom*, *Virtue*, *Riches*, *Dignities*, *Authority*, &c. we praiſe *Cicero*; or, from the Contrary, diſpraiſe *Cataline*. 2. Of a DEED; as, when from the *Juſtice*, *Honour*, *Courage*, *Time*, *Place*, *Manner*, &c. of the Fact, we extol the voluntary Return of *Regulus* to his Enemies; or, from the Contrary, vituperate the Self-Murder of *Cato* at *Utica*. 3. Of a THING; as, when, from it's *Importance*, *Reaſonableneſs*, *Uſefulneſs*, &c. we praiſe *Virtue*; or, from the Contrary, diſpraiſe *Vice*. In which *Topic*, you may perceive, moſt of the Arguments are taken from what we call *Honourable* or *Diſhonourable*.

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τοριϰῶν, ἐπιδειϰτιϰὸν, συμβουλευτιϰὸν, διϰανιϰόν. Ἐπιδειϰτιϰὸν ὂ, τὸ μὲν, ἔπαινος· τὸ δὲ ψόγος. Συμβουλῆς δὲ, τὸ μὲν, προτροπή· τὸ δὲ ἀποτροπή. Δίϰης δὲ, τὸ μὲν, ϰατηγορία· τὸ δὲ ἀπολογία, There are three kinds of Oratorial Topics, *Demonſtrative*, *Deliberative*, and *Juridicial*. Of Demonſtrative the one Part is *Praiſing*, the other *Diſpraiſing*. Of Deliberative the one Part is *Perſuaſion*, the other *Diſſuaſion*. Of Juridicial the one Part is *Accuſing*, the other *Defending*. The End of the firſt, ſays he, is ἢ ϰαλὸν ἢ αἰσχρὸν, *Honourable*, or *diſhonourable*; of the ſecond, συμφέρον ϰὴ βλαβερὸν, *Advantageous* or *diſadvantageous*; of the third, ἢ δίϰαιον ἢ ἄδιϰον, *Juſt* or *unjuſt*. Rhet. lib. 1. c. 3. *In quibus Oratori ſubjecit omnia; nihil enim non in hæc cadit*. Quint. Inſt. l. 2. c. 21.

OBS. III. QUINTILIAN juſtly obſerves, that young *Students* ought chiefly to be exercis'd in DEMONSTRATIVE and DELIBERATIVE Topics rather than *Juridicial*. His Words are, *Si* Rhetor *prima Operis ſui Officia non recuſat, à* Narrationibus *ſtatim, &* laudandi *&* vituperandi *Opuſculis Cura ejus deſideratur. An ignoramus* Antiquis *hoc fuiſſe ad augendam Eloquentiam Genus Exercitationis, ut* Theſes *dicerent, &* Communes Locos, *& cætera citra complexum Rerum Perſonarumque, quibus veræ fictæque* Controverſiæ *continentur*. Lib. 2. c. 1. The DEMONSTRATIVE *Subjects* he mentions are, Laudare *claros Viros &* Vituperare *improbos*. *Hinc*

Exercitatio

II. A DELIBERATIVE TOPIC is when, from the Advantage or Diſadvantage of a Thing, we either *perſuade* or *diſſuade*; as, when, from the *Safety*, *Profit*, and *Pleaſure* of it, we perſuade to *Peace*; or, from the Contrary, diſſuade from *War*.

III. A JURIDICIAL TOPIC is when we either *Accuſe* or *Defend*. Thus *Milo*, having kill'd *Clodius*, is accuſed by *Clodius*'s Friends, but defended by *Cicero*. In which Caſe the Arguments differ according to the *Stating* of it—Now—

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Exercitatio Comparationis; *Uter melior, uterve deterior*. Communes Loci; ùt, in *Adulterum, Aleatorem, Petulantem*, &c. Theſes ex Rerum Comparatione; ùt, *Ruſticanæ Vita, an Urbana potior? Juriſperiti, an Militaris Viri Laus major?* Legum Laus & Vituperatio; *quarum Vitium aut in Verbis aut in Rebus:* In Verbis quæritur, *an ſatis ſignificent, an ſit in his aliquid ambiguum?* In Rebus, *an Lex ſibi ipſa conſentiat, an in populum ferri debeat, an in ſingulos Homines? an ſit honeſta, an utilis? dignane Pænâ, vel Præmiò*. Lib. 2. c. 4. •The DELIBERATIVE he ſpeaks of thus, Narrationibus *non inutiliter ſubjungitur Opus deſtruendi confirmandique eas, quod ἀναςκευὴν* Deſtroying *& κατασκευὴν* Building *vocatur. Id porro non tantùm in fabuloſis & Carmine traditis fieri poteſt, verùm etiam in ipſis Annalium Monumentis: ùt ſi quæratur*, An credibile ſit ſuper Caput Valerii pugnantis ſediſſe Corvum, qui os oculoſque Galli roſtro atque alis everberaret? *Sit in utramque Partem ingens ad dicendum Materia; ùt, de* Serpente quo Scipio tradi ur geritus, & Lupa Romuli, & Ægeria Numæ. *Sæpe etiam quæri ſolet de* Tempore, *de* Loco, *quo geſta Res dicitur. Nonnunquam de* Perſona *quoque, ſicut* Livius *frequentiſſimè dubitat, & alii ab aliis Hiſtorici diſſentiunt. Ad* Deliberativum *Genus pertinent*, Ducendane Uxor, Petendine ſint Magiſtratus? & Cauſæ conjecturales, *ùt*, Cur armata apud Lacedæmonios Venus? Quid crederetur Cupido Puer, ac volucer, & Sagittis ac Face armatus? *Et ſimilia in quibus ſcrutamur* Voluntatem, *cujus in Controverſiis frequens Quæſtio eſt*. Lib. 2. c. 4.

OBS. IV. IN JURIDICIAL TOPICS, ſays *QUINTILIAN, Status eſt Quæſtio, quæ ex primâ Cauſarum*

The STATING OF A CASE is the Iſſue it is brought to from the Accuſer's *Complaint* and the Accuſed's *Defence.* Thus, Milo *was accuſed for killing* Clodius; Milo *confeſs'd he kill'd him, but ſaid he did it juſtly.* Now the *Stating* the Caſe here is— *Whether* Milo *kill'd* Clodius *juſtly or unjuſtly?*

A CASE may be Stated four Ways, viz. *Conjectural, Finitive,* In *Quality,* In *Quantity.*

1. A *Caſe* is CONJECTURAL, when it is inquir'd Whether the Thing was *done* or *no,* as, *Whether* Milo *kill'd* Clodius?

2. A *Caſe* is FINITIVE, when we inquire into the *Name, Nature,* and *Definition* of the Crime; as, *I own I took it, but I did not commit Theft.* Where *Theft* muſt be defin'd, *&c.*

3. A *Caſe* in QUALITY is, where we inquire in *what Manner* a Fact was done; as, Milo *kill'd* Clodius, *but he did it juſtly.* Here we muſt inquire into the *Circumſtances,* and prove from *Law* what in this Caſe may be deem'd *Juſt* or *Unjuſt.*

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ſarum Conflictione naſcitur; ùt, Sylla conjurâſti cum Catilinâ; *Depulſio vero Defenſoris;* Non conjuravi: *ex hac prima Conflictione naſcitur illa Quæſtio,* Conjuraveritne Sylla cum Catilinâ? Lib. 3. 6. *Cum igitur quatuor ſint, quæ in omni Diſputatione quærantur,* ſit necne, quid ſit, quale ſit, quantum ſit, *ſit ut Conſtitutiones quoque quatuor ſint.* 1. Conjecturalis; *ùt,* Sit necne inſidiatus Miloni Clodius? 2. Finitiva? *ùt,* Fueritne Cæſar Rex, an Tyrannus? 3. Qualitatis, *in qua de Utilitate, Honeſtate, Æquitate diſſeritur, & contrariis; ùt,* Rectenè fecerit Romulus, cum Fratrem interfecit. 4. Quantitatis; *ùt,* Pater Filium verberavit, is Injuriarum cum Patre agit, *quaſi de magna Culpa;* Pater nihil aliud defendit, niſi licere Filium à Patre verberari; *Culpa parva.*—— Example of a WHOLE CASE. Oreſtes *interfecit Matrem.* Oreſtes *confitetur ſeſe interfeciſſe Matrem, ſed jure dicit ſe interfeciſſe. Quare? Illa Patrem meum occiderat. Sed non abs te occidi tamen, neque indemnatam Pœnas pendere oportuit. Non rectùm aut Jure ergo fuerit à Filio ſine Judicio* Clytemneſtram *occidi.*

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4. A *Caſe* in QUANTITY is, when we inquire into the *Greatneſs* or *Smallneſs* of a Crime; as, *Tho' 'tis plain it is a Crime, yet 'tis denied to be a great Crime.* Here we *Amplify* or *Diminiſh*; and by conſidering how the Fact was circumſtanced by *Time*, *Place*, *Words*, and *Actions*, inquiring

Quis? Quid? Ubi? Quibus Auxiliis? Cur? Quomodo? Quando?

and comparing Things with Things, we determine what may be deem'd *Great* or *Little.*

II. INARTIFICIAL RATIONAL ARGUMENTS are ſuch as ariſe from *without*, and not from the Thing itſelf; ſuch as *Teſtimonies*, *Evidence*, &c.

N. B. In all our *Arguments* great Care muſt be taken that we *bring* in Nothing, nor let any Thing *drop* from us, that may *prejudice* the Topic we are upon. For, as *Cicero* well obſerves, *Turpius eſt Oratori nocuiſſe videri Cauſæ, quàm non profuiſſe.* Cic. de Orat. 2. 73.

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OBS. V. COMMON PLACES from whence AMPLIFICATIONS may be taken are reckon'd 6. *viz.* 1. A *Definitionibus conglobatis*, when a Thing is defin'd many Ways; as, *Hiſtoria eſt Teſtis Temporum, Lux Veritatis, Vita Memoriæ, & Magiſtra Vitæ.* 2. From *Conſequences* heap'd together; as, *Jam omnes Provincias, jam omnia Regna, jam omnes liberas Civitates, jam omnem Orbem Terrarum præcluſeris.* Cic. 3. A *Contrariorum Conflictione*; as, *Quis ferre poſſit, inertes Homines fortiſſimis inſidiari, ſtultiſſimos prudentiſſimis, ebrioſos ſobriis, dormientes vigilantibus.* Cic. 4. A *Diſſimilium Conflictione*; as, *Eundem læderes & laudares, & virum optimum, & hominem improbum eſſe diceres.* Cic. 2. Phil. 5. A *Cauſis conglobatis*; as, *Mezentius*'s Cruelty, Virg. Æn. 8. 485. *Mortua quinetiam jungebat Corpora vivis, Componens manibuſque manus, atque oribus ora, Tormenti genus, & ſanie taboque fluentes Complexu in miſero, longâ cum morte necabat.* 6. A *Conglobatis Similitudinibus & Exemplis*; as, *Æneas* throwing his Spear, Æn. 12. 921. *Murali concita nunquam Tormento ſic ſaxa fremunt, neç fulmina tanti Diſſultant crepitus; volat, atri turbinis inſtar, Exitium dirum haſta ferens.*

SECT. II.

Of ARGUMENTS *from* Morals.

BY MORAL ARGUMENTS or *Arguments from Morals* is meant, that the Orator or Speaker ſhould well conſider—*Of what, before whom*, and *for whom* he ſpeaks. 1. In regard to *his own Morals*, That he himſelf may appear *Honeſt*, *Prudent*, *Impartial*, *Benevolent*, &c. 2. In reſpect to the *Morals* of the *Judges*, *Audience*, or *Perſons* he would perſuade; That the Thing perſuaded may alſo appear *Honourable*, *Juſt*, and *Serviceable*, &c.

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OBS. VI. MORAL ARGUMENTS. *CICERO* and *QUINTILIAN* both inſiſt upon their *Orator*'s appearing and being a *Good Man*, and the Cauſes he undertakes being *juſt*, *Valet enim multum ad vincendum, probari Mores, Inſtituta, & Facta, & Vitam eorum, qui agunt Cauſas, & eorum pro quibus*. *TULLY* adds further, *Si quid proſequare acrius, ut invitus, & coactus facere videare. Facilitatis, Liberalitatis, Manſuetudinis, Pietatis, grati Animi, non appetentis, non avidi, Signa proferre perutile erit*. Cic. Orat. 2. 43. In ſhort, ſays the A. B. of *CAMBRAY*, an Orator cannot be fit to perſuade People unleſs he be inflexibly upright. For which Reaſon *Cicero* thought that Virtue is the chief and moſt eſſential Quality of an Orator; and that he ſhould be a Perſon of ſuch unſpotted Probity as to be a Pattern to his Fellow-Citizens; without which he cannot even *ſeem* to be convinc'd himſelf of what he ſays; and conſequently, he cannot perſuade others. *Dialog. Eloquence, p.* 40. *Stev.*

SECT.

SECT. III.

Of ARGUMENTS *from the* Affections *or* Paſſions.

BY *Arguments* from the AFFECTIONS or PASSIONS is meant, that He who would gain his Point in Perſuaſion, muſt endeavour thoroughly to underſtand the Frame of Human Nature, and thereby work upon thoſe *Affections* which God has placed in Human Minds as ſecret Springs to all our Actions. *Plura enim multo* (ſays *TULLY*) *Homines judicant* Odio, *aut* Amore, *aut* Cupiditate, *aut* Iracundiâ, *aut* Spe, *aut* Timore, *aut* Errore, *aut aliquâ* Permotione *Mentis, quàm* Veritate. *Cic. de Orat.* 2. 42.

The AFFECTIONS or PASSIONS are certain *Emotions of the Soul accompanied either with Pleaſure or Pain.*

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OBS. VII. ARGUMENTS FROM THE PASSIONS. Reſpecting the *Paſſions*, more will be ſaid under the Head of *Pronunciation*. *ARISTOTLE* calls 'em ſuch *Affections of the Mind*, οἷς ἕπεται λύπη καὶ ἡδονή, *which Pleaſure and Pain accompany*. Thoſe he treats of are, *Ira*, *Delinitio*, *Amor*, *Odium*, *Metus*, *Fidentia*, *Pudor*, *Gratia*, *Miſericordia*, *Stomachatio*, *Invidia*. Some of which the *Orator*, according to the Nature of his Subject, muſt ſhew in himſelf, if he hopes to work upon the *Affections* of others; for, as *HORACE* obſerves, in his *Art of Poetry*,

> 'Tis Nature forms, and ſoftens us within,
> And writes our Fortunes Changes in our Face.
> *Pleaſure* enchants, impetuous *Rage* tranſports,
> And *Grief* dejects, and wrings the tortur'd Soul;
> And theſe are all interpreted by Speech:
> But he whoſe Words and Fortunes diſagree,
> Abſurd, unpity'd, grows a public Jeſt. *Roſcommon.*

In ſhort, to be able to touch upon and move the *Paſſions* properly, to ſet Truth in the fulleſt Light, to repreſent it as amiable, and engage Men to love and purſue it, is the moſt glorious

The four *chief Paſſions* are; JOY, in reſpect to ſome preſent Good; HOPE, in reſpect to ſome future Good; GRIEF, in reſpect to ſome preſent Evil; and FEAR, in reſpect to ſome future Evil.

To theſe may be added, *Anger*, *Lenity*, *Modeſty*, *Impudence*, *Love*, *Hatred*, *Malice*, *Envy*, *Compaſſion*, and *Emulation*, &c.

Vid. *Ger. Jo. Voſſii Elem. Rhet. de Invent.* Vide etiam ejuſdem *Voſſii Partit. Orat. lib.* 1. c. 2. §. 5. c. 3, 4, 5, 6, &c. lib. 2. cap. 1, 2, &c. 15, &c.

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glorious Quality of an Orator. For as the A. B. of *CAMBRAY* obſerves from *TULLY*, "The whole Art of E- "loquence conſiſts in inforcing "the cleareſt Proofs of any "Truth, with ſuch powerful "Motives as may affect the "Hearers, and employ their "*Paſſions* to juſt and worthy "Ends; to raiſe their *Indig-* "*nation*, at Ingratitude; their "*Horror*, againſt Cruelty; "their *Compaſſion*, for the Mi- "ſerable; their *Love*, of Vir- "tue; and to direct every "other *Paſſion* to its proper "Objects. This is what "*PLATO* calls affecting the "Minds of an Audience, and "moving their Bowels." *Dialog. Eloq. p.* 70.— *Neque fieri poteſt, ut* doleat *is qui audit, ut* oderit, *ut* invideat, *ut* pertimeſcat *aliquid, niſi omnes ii* Motus *quos Orator adhibere volet Judici, in ipſo Oratore impreſſi, atque inuſti videbuntur.* Cic. Orat. 2. 45.

PART

PART II.

Of DISPOSITION, *or, The* Right Placing *of our Arguments, when Invented.*

What is Diſpoſition? How many Parts are there in an Oration, and in what Order ſhould they ſtand? §. 1. *What is the Buſineſs of an Exordium? What is the Narration? What doth the Propoſition? What is the Confirmation? What doth the Refutation? What doth the Peroration? Give an Example of an Oration or Declamation from the Claſſics.* §. 2. *How many and what are the Parts of a Theme? Give an Example of a Theme. Where may be had more Examples of Orations, Declamations, Themes,* &c?

E. DISPOSITION is the *Ranging of our Arguments* or the *Parts of an Oration* in the moſt orderly and proper Manner.

F. THE PARTS of an ORATION or DECLAMATION are uſually reckoned *Six*, and generally allow'd to ſtand in this Order, *Exordium, Narration, Propoſition, Confirmation, Refutation*, and *Peroration*, according to the old Verſe.

Exorſus, Narro, Seco, Firmo, Refuto, Peroro.

SECT.

SECT. I.

Of the PARTS OF AN ORATION, *with an* Example.

THE EXORDIUM, or Beginning of an Oration is that in which we are to give our Audience ſome Intimation of our Subject, and from the Nature of it to prepare their Minds to *Benevolence* and *Attention*. In which Part the Speaker ought to be *clear*, *modeſt*, and not too *prolix*.

The NARRATION is the *Reciting* or Telling the whole Caſe in brief as it ſtands, from beginning to end. Which ought to be *plain* that it may be underſtood, *likely* that it may be credited, *pleaſing* that it may be liſten'd to, and *ſhort* that it mayn't tire.

The PROPOSITION propoſes the Purport or *Sum* of the whole Diſcourſe, or Thing in Diſpute. If it *divides* the Oration into Parts, which ought never to exceed *three* or *four* at moſt, 'tis call'd *Partition*.

The CONFIRMATION is to *ſtrengthen* and confirm our Subject by all the Proofs and Arguments we can obtain from *Invention*. In doing which *Rhetoricians* adviſe to place our *Strongeſt* in the Front, our *Weakeſt* in the Middle, and to keep ſome few of our *Beſt* as Reſerves. *Vid. Cic. de Orat.* 2. 77.

The

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OBS. I. IN the PARTS OF AN ORATION, *ARISTOTLE* deſcribes the EXORDIUM juſt as it is above; Ἐστὶ δὴ Προοίμιον, &c. See his *Rhet. ad Alex.* C. 30. NARRATIONS, ſays he, we muſt make *plain*, *brief* and *probable*. σαφεῖς καὶ βραχεῖας καὶ ἐπὶ πίθανας. C. 31. Theſe in our PROPOSITION we may divide into *three Parts*, τάξομεν δὲ αὐτὰς διὰ τριῶν. C. 32. In our CONFIRMATION we muſt ſtrengthen what

The REFUTATION, or *Confutation*, anſwers all our *Adverſaries* Arguments, and takes off all *Objections*, by ſhewing them to be *abſurd*, *falſe*, or *inconſiſtent*.

The PERORATION, or *Concluſion*, recapitulates or *ſums up* the ſtrongeſt and chief Arguments, and by moving the *Paſſions* endeavours to perſuade the Hearers to *yield* to the Force of 'em.

Take for Example

CATILINE's *inimitable* ORATION *to his Aſſociates*, Conſpirators *againſt the* Roman *Commonwealth.* Anno ante Chriſtum 63 ..... *See* SALLUST. *Bell. Catalin.*

EXORDIUM. If I, O *my Companions*, had not had ſufficient Experience before now of your *Courage* and *Faithfulneſs*, I ſhould not imagine that much wou'd come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourſelves Maſters of the *Roman State*. Nor ſhou'd I through Eaſineſs, or Want of Judgment, take for a *Certainty*, what would otherwiſe be, perhaps, *doubtful*. But becauſe I have more than once found you both valiant and firm

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what went before by *credible*, *juſt*, and *proper* Proofs, ἐκ τῶν πίστεων καὶ τῶν δικαίων καὶ τῶν συμφερόντων τὰς προειρημένας βεβαιώσομεν. C. 33. In the REFUTATION to take off all Objections, δεῖ τὰ μὲν ἐκείνων μικροποιῶν, τὰ ὑ σαυτῦ αὔξειν, You muſt *extenuate* your Adverſaries Arguments, and *amplify* your own. C. 34. In the PERORATION, περὶ τῶν λελεγμένων ἀναμνήσομεν τὸν ἀκροατὰς, τὰ προχθέντα ἐν κεφαλαίῳ αὖθις ἐπόντες· Προσέξουσι δέ σοι, ἐὰν μεγάλας καὶ καλὰς μεταχειρίζῃ τὰς πράξεις, We muſt put our Auditors in mind of what has been ſaid, by ſumming up or *recapitulating* our Arguments: Who by this means, if your Subject is *honeſt* and *honourable*, will be render'd *attentive* and *benevolent*. C. 39.

firm to me even in Junctures of *Danger*, I have ventur'd with great Aſſurance to undertake an *Enterprize* the greateſt and nobleſt in the World. Moreover I know that we all agree *in purſuing and ſhunning the ſame Things.* And what's the Band of a laſting *Friendſhip* but ſuch a Conformity of Diſpoſitions? NARRATION. You have every Man of you had my *Deſign* communicated ſeparately to you already: And I cannot but tell you, that my *Spirit* is quicken'd to it every Day more and more upon thinking what a Life we muſt lead if we do not fight ourſelves into *Liberty.* For a few great Ones having engroſs'd the *Government* into their own Hands, *Kings, Tetrarchs, Provinces* and *Countries* muſt pay Tribute to no-body but them. And as for other brave Fellows, *Nobles* and *Commoners*, or whoever we be, we are all but inſignificant *Mob*; without the leaſt Authority or Intereſt; and under the Laſh of thoſe Men, to whom if the *Government* were but put on a *right Foot*, we ſhould rather be a Terrour. All the *Wealth, Intereſt* and *Preferments* are with theſe Fellows, or at their Diſpoſal; and they have left us nothing but the goodly Portion of *Repulſes, Dangers, Puniſhments* and *Want.* But how long will you, the *braveſt of Men*, tamely ſuffer this intolerable Uſage! PROPOSITION. Is it not better *to die bravely*,

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OBS. II. DIFFERENCE OF ORATIONS. Inventio *in Sex Partes Orationis conſumitur, in* Exordium, Narrationem, Diviſionem, Confirmationem, Confutationem, Concluſionem. *Cic. ad Her.* l. 3. Tho' this is the *uſual* Diviſion, yet, reſpecting the Parts of an *Oration, Declamation, Theme*, &c. Orators differ very much among themſelves. But *QUINTILIAN* ties us up to Nothing but *Quid deceat & Quid expediat.* His Argument is beautiful, and therefore I'll tranſcribe the Heads of it— *Nemo autem à me exigat id Præceptorum Genus, quod eſt à pleriſque Scriptoribus*

bravely, than continue the *Scorn* of other Mens Inſolence, and loſe our Lives at laſt with Diſgrace? *Gods!* But we have *Victory* in our Hands that will ſave 'em. CONFIRMATION. We have *Youth*, we have *Strength*, we have *Courage* on our Side. But every Thing with them is as *old* and decrepit as their *Riches*, their *Luxury*, and their *Years* can make it. We have nothing to do but to ſtrike the *Stroke*; the *Undertaking* will afterwards *finiſh* itſelf. REFUTATION. Who that has any *Soul* in him can endure that they ſhould have ſpare Money enough to build them *Palaces* in the *Sea* itſelf, and to level Hills and Mountains for their *Pleaſure*, at the ſame time that we have hardly ſo much as *Bread* to ſubſiſt on? That they ſhould have *Choice of Seats* for their Delight, and we ſcarce have a *ſingle Houſe* remaining to ſhelter ourſelves in? Your *Pictures*, your *Statues*, and your *Rarities in Sculpture* are all in the Hands of theſe Purchaſers. They pluck ye down even Piles that are new, and ſet up others more ſtately in their Room. In fine, they are ever *raking up* Money by all Ways, and ever *conſuming* it. And yet their *Treaſure* is ſo vaſt, that with all their *Extravagance* they can never exhauſt it. But as for us, we have Poverty *at home*, and hungry Creditors *abroad* to devour us; *deſperate* Circumſtances, and *more*

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toribus Artium traditum, ut quaſi quaſdem Leges immutabili Neceſſitate conſtrictas ſtudioſis dicendi feram: utique Procœmium, *& id* quale: *proxima huic* Narratio, *quæ Lex deinde narrandi:* Propoſitio *poſt hanc*, &c. *Eſſet enim* Rhetorica *Res prorſus facilis ac parva, ſi uno & brevi Præſcripto continere-*

tur: Sed mutantur pleraque Cauſis, Temporibus, Occaſione, Neceſſitate, &c. *Quid ſi enim præcipias* Imperatori, *quoties Aciem inſtruet*, dirigat Frontem, Cornua utrimque promoveat, Equites pro Cornibus locet? *Erit hæc quidem rectiſſima fortaſſe Ratio, quoties licebit: Sed mutabitur Natura Loci, ſi*

more deſperate Expectations. In ſhort, what is left us but our *miſerable* Breath? PERORATION. Ariſe then, *Brother Soldiers*, and laſh up your Reſentment! View the *Liberty*, the *tranſporting Liberty*, which you have ſo often ſigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as Rewards of your *Succeſs*. Poverty, Danger, Opportunity, Circumſtances added to *the Spoils of Victory*, ſhould inflame you more than all the *Harangues* in the World. For my own Part, you ſhall either have me as your *General*, or as a *private Soldier*, juſt as you pleaſe. My *Heart* and my *Hand* ſhall be inſeparably with you. And I doubt not but that I ſhall act as *Conſul* with you in this Enterprize; if I am not perhaps out in my Thoughts, and you rather chuſe to continue *Slaves*, than hew out a Way to *Empire* with your *Swords*.

Mr. *J. ROWE.*

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Mons *occurret, ſi* Flumen *obſtabit, ſi* Collibus, Sylvis, *Aſperitate alia prohibebitur*, &c. *Equidem id maxime præcipiam, ac repetens iterumque iterumque monebo.* Res duas *in omni Actu ſpectet Orator*, quid deceat, quid expediat. *Expedit autem ſæpe mutare ex illo conſtituto traditoque Ordine aliqua; & interim decet, ùt in Statuis atque Picturis videmus, variari Habitus, Vultus, Status*, &c. Inſt. lib. 2. c. 13.— *At* Oratio perfecta *in* Pueris, *nec exigi, nec ſperari poteſt. Satis eſt ſi Puer omni Cura, & ſummo, quantum Ætas illa capit, Labore ſcripſerit.*

SECT.

SECT. II.

Of the PARTS OF A THEME, *with an* Example.

6. THE PARTS of a THEME are *ſeven*, *Propoſition*, *Reaſon*, *Confirmation*, *Simile*, *Example*, *Teſtimony*, and *Concluſion*. Which may be remember'd by this Verſe.

Pono, Probo, Firmo, Simil, Exemp, Teſteq; Claudo.

An *Example* of a THEME. The *Theſis* or *Text* from *Juvenal*. Sat. 14. ver. 73.

Plurimum enim intererit, quibus Artibus, & quibus hunc tu Moribus inſtituas.

Children, like *tender Oziers*, take the Bow,
And as they *firſt* are faſhion'd *always* grow:
Hence what we learn in *Youth*, to that alone
In *Age* we are by ſecond Nature prone. *Dryden jun.*

PROPOSITION. Nemo poteſt illos *dediſcere* Mores, aut eam excutere vivendi Rationem, ad quam ab ipſis olim *Incunabulis* aſſuevit.
REASON. Quoniam Impetus ille primus, teneræ

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OBS. III. THE BEAUTIES and BLEMISHES of *Orations* ought to be *pointed out* to *Learners*: Let therefore all *Inſtructors* of Youth liſten to *QUINTILIAN*'s Preſcription; *Demonſtrare Virtutes, vel, ſiquando ita incidat, Vitia, maxime proprium eſt*, &c. *Quodque in* Inventione, *quodque in* Elocutione *adnotandum erit: quæ in* Procemio *conciliandi Ratio: quæ* Narrandi *Lux, Brevitas, Fides: quod aliquando Conſilium, & quàm occulta Calliditas,*

neræ *Pueritiæ* inditus, tam magnum habet in universâ Hominum Vitâ Momentum, ut dediſcat id *ſerò*, quod quis didicit *diu*. CONFIRMATION. Quæ enim longâ Annorum *Serie*, frequentiſſimâque Actionum *iteratione* acquiruntur, in alteram quaſi *Naturam* tranſeunt. SIMILE. Quemadmodum Avium Pulli, & Ferarùm Catuli, *ſemel* manſuefacti, *ſemper* manent cicures etiam quando in grandiores evaſerint: Non diſſimiliter quos didicerit Mores *Puerilis Ætas*, eoſdem etiam tùm quando adoleverit, penitiſſimè ſibi infixos uſque retinebit. EXAMPLE. *Ovidio*, ſcribendis Verſibus à teneris Annis dedito, tam familiaris ac penè naturalis facta eſt *Poetica Facultas*, ut illi per univerſam deinceps Vitam— *Sponte ſua Numeros Carmen veniebat ad aptos*;— Nec diſſimiliter contigit in reliquis Artibus vivendique Inſtitutis. TESTIMONY. Ad quid enim aliud reſpexit *Cicero*, cum dixerit, *Nullum nos poſſe majus meliuſve Reipublicæ afferre Munus, quàm docendo & erudiendo Juventutem*, niſi quòd, *Recta Juventutis Inſtitutio* ad ſummum Reipublicæ Emolumentum conducat maximè. CONCLUSION. Proinde Siquis in votis habeat, *Liberos* ſuos ad Virtutem formare, ac bonos Mores; id imprimis Operam det, ut Virtutis atque Pietatis *Odore*, ab ipſis ſtatim Faſciis, intimiùs imbuantur; *quem* ad extremam uſque ſenectutem redolebunt.——

Adeo in teneris aſſueſcere multum eſt. Virg.

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liditas, &c. *Quanta deinceps in* Dividendo *Prudentia, quàm ſubtilis & crebra Argumentatio: quibus Viribus inſpiret, quâ Jucunditate permulceat: quanta in Maledictis Aſperitas, in Jocis Urbanitas. Ut denique dominetur in* Affectibus, *atque in Pectora irrumpat, Animumque* Judicum *ſimilem iis, quæ dicit, efficiat. Tum in Ratione* Eloquendi, *quod Verbum proprium, ornatum, ſublime: ubi* Amplificatio *laudanda, quæ Virtus ei contraria. Quid ſpeciosè* tranſlatum, *quæ* Figura *Verborum*; *quæ*

See *Clark*'s *Formulæ Oratoriæ*, 1670. See alſo thoſe Examples of *Orations*, *Declamations*, *Themes*, &c. from SCRIPTURE and the CLASSICS, which I have refer'd to the Head of *Pronunciation*, for the diligent *Student* to exerciſe himſelf in that Part of *Rhetoric*.

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quæ lenis & quadrata, ſed virilis tamen Compoſitio.— *Nec id quidem inutile, etiam corruptas aliquando &* vitioſas Orationes, *quas tamen plerique Judiciorum Pravitate mirantur, legi palam Pueris, oſtendique in his, quàm multa* impropria, obſcura, tumida, humilia, ſordida, laſciva, effeminata *ſint: quæ non laudantur modò à pleriſque, ſed (quod pejus eſt) propter hoc ipſum, quòd ſunt prava, laudantur.*— *Hoc* Diligentiæ Genus *auſim dicere plus collaturum diſcentibus, quàm omnes omnium Artes. Nam in omnibus ferè minus valent* Præcepta *quàm* Experimenta. Inſt. lib. 2. cap. 5.

PART

PART III.

Of ELOCUTION, *or, The* Adorning our Expreſſions *with* Tropes, Figures, *and* Beautiful Turns.

In what doth Elocution conſiſt, and what are it's Parts? What doth Compoſition regard? What does Elegance conſiſt in? What mean you by Dignity of Language? What's the Difference between Tropes and Figures? §. 1. *What is a Trope? How many and what are the Chief Tropes in Language? What is a Metaphor? an Allegory? a Metonymy? Synecdoche? an Irony? Hyperbole? a Catachreſis? Where are theſe Tropes well explain'd? Read the Explication, Meaning and Derivation of the Terms, with Examples. What Other Tropes are there? How many and what are the Faults of Tropes?* §. 2. *What is a Figure? How many, and what are the Principal Figures in Speech? What is an Ecphoneſis? an Aporia? &c. Read the Explication, Meaning and Derivation of theſe Figures, with Examples. What Other Figures are there? How many and what are the Faults of Figures?* §. 3. *What are Repetitions or Fine Turns? How many, and what are the Principal Repetitions? What is Anaphora? Epiſtrophe?*

ſtrophe? &c. *Read the Meaning and Derivation of thoſe Repetitions, with Examples. What other Repetitions are there? What is to be obſerv'd in the Uſe of Repetitions?*

H. ELOCUTION conſiſts in the finding out *proper*, *polite*, and *ornamental* Expreſſions to ſignify our Thoughts. Hence it's Parts are *Compoſition*, *Elegance*, and *Dignity*.

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OBS. I. ELOCUTION AND IT'S PARTS. *Omnis Oratio tres habet Virtutes, ut* emendata, *ut* dilucida, *ut* ornata *ſit*, Quint. Inſt. 1. c. 5. *Hinc tria in ſe habere debet*, Compoſitionem, Elegantiam, Dignitatem. *Cic. ad Her.* 4. 12.

1. COMPOSITION. Concerning which *DIONYSIUS Halicarnaſſeus* writes thus, Ἐςὶ τῆς Συνθέσεως ἔργα, οἰκείως θεῖναι τά τε ὀνόματα παρ' ἄλληλα, καὶ τοῖς κώλοις ἐποδεῖναι τὴν πεφυκυῖαν ἁρμονίαν, καὶ ταῖς περιόδοις διαλαβεῖν αὐτὸν ὅλον τὸν λόγον, The Buſineſs of *Compoſition* is to rank our Words in the exacteſt Order reſpecting each other, to render to each Member it's proper harmonious Sound, and to diſtinguiſh the whole Oration into it's moſt agreeable Periods. *Lib. de Comp. c.* 2 *He tells us alſo in chap.* 5. Ὅτι πολλὴ πεφύκει τοῖς ἀρχαίοις ἦν, καὶ ποιηταῖς καὶ συγγράφεσι, φιλοσόφοις τε καὶ ῥήτορσι, τῆς ἰδέας ταύτης· καὶ ὅτε τὰ ὀνόματα τοῖς ὀνόμασιν, ὅτε τὰ κῶλα τοῖς κώλοις, ὅτε τὰς περιόδους ἀλλήλαις εἰκῇ συνάπτειν οὐκ ἐῶν, That the *Ancients*, as well *Hiſtorians* as *Poets*, as well *Philoſophers* as *Orators*, had the greateſt Regard to this Part of Eloquence; being well aſſur'd that Words ought not to be crowded upon Words, Sentences upon Sentences, Periods upon Periods, without ſuch Care and Premeditation. *And in Chap.* 10. Ἡδονὴν γὰρ καὶ τὸ καλὸν ἐπιζητεῖ ἡ ἀκοὴ, ὅμοιόν τι πάσχουσα τῇ ὄψει, For the *Ears* in a perfect Oration, like the *Eyes* in a finiſh'd Picture, expect to find both *Beauty* and *Pleaſure*.—*QUINTILIAN* ſays, *In* Compoſitione *laudamus Verba bene Rebus accommodata. Barbariſmi & Solœciſmi Fœditas abſit.*—*CICERO* ſays, Collocatio

I. COMPOSITION regards Grammatical *Plainneſs* and *Propriety*, by *imitating* the *Phraſe*, *Idiom*, and *Order* of Words, made uſe of by the beſt Authors in the *Style* we'd write, whether in the *humble*, *middle* or *ſublime*, or whether the Subject be *Philoſophical*, *Hiſtorical*, *Oratorial* or *Poetical*.

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conſervabitur, ſi crebras Vocalium Concurſiones, & brevium aut longorum Verborum continuationem fugiamus.—Nec enim neceſſe eſt ut Oratio demetiendis Pedibus, ac perpendendis Syllabis conſeneſcat. Satis in hoc Oratorem formabit Aurium Judicium, *& multa Scribendi* Exercitatio; *ut extempore etiam* numerosè *dicat: Unde HORATIUS*, Art. Poët.

——— *Cui lecta potenter erit Res,*
Nec Facundia *deſerit hunc, nec* lucidus Ordo.
Verbaque proviſam rem non invita *ſequentur.*

2. ELEGANCE. Elegantia *acquiritur* Doctrinâ *puerili*, & Conſuetudine *Sermonis quotidiani*, & Lectione *Oratorum & Poëtarum confirmatur.* Cæſ. aut Cicero ad Brut. de Orat.—Hence *DIONYSIUS Halicarn.* gives this Advice, Ἔτι δεῖ τοῖς τῶν παλαιῶν ἐνίσχάνειν συγγράμμασιν, ἵν' ἐνθεῦθεν μὴ μόνον τῆς ὑποθέσεως τὴν ὕλην, ἀλλὰ καὶ τὸν τῶν ἰδιωμάτων ζῆλον χορηγηθῶμεν. Ἡ γὰρ ψυχὴ τὸ ἀναγινώσκον, ὑπὸ τῆς συνεχοῦς παρατηρήσεως, τὴν ὁμοιότητα τοῦ χαρακτῆρος ἐφέλκεται, We ought to be very converſant in the Writings of the *Ancients*, not only for *Subject Matter*, but for the ſake of *imitating* them in each particular Way. For the Mind of a ſedulous Peruſer, by perpetual Obſervation, will inſenſibly contract to himſelf a *Similitude of Style*. De priſc. Script. c. 1.

3. DIGNITY. *Majore autem Curâ* Rhetor *doceat* Tropos *omnes* & Figuras, *quibus præcipuè non Poëma modò, ſed etiam Oratio Ornatur.* Quint. *ISOCRATES*, ſpeaking of *Dignity*, obſerves that, Τῶν καιρῶν μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐνθυμήμασι πρεπόντως ὅλον τὸν λόγον καταποικίλαι, καὶ τοῖς ὀνόμασιν εὐρύθμως καὶ μουσικῶς εἰπεῖν· ταῦτα δὴ πολλῆς ἐπιμελείας δεῖται, καὶ ψυχῆς ἀνδρικῆς καὶ δοξαστικῆς ἔργον ἐστί, To *time* every Thing properly, and with becoming *Decency* diverſify the Subject Matter of an Oration, and withal to place the Words in an *harmonious* muſical

K. ELEGANCE conſiſts in the *Purity*, *Perſpicuity*, and *Politeneſs* of Language; and is chiefly gain'd by ſtudying the correcteſt *Writers*, converſing with *Gentlemen* and *Scholars*, and by accurate and *frequent* Compoſition.

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muſical Order, require the utmoſt Diligence, the ſublimeſt Thought, and moſt piercing Penetration. *Orat. 51. contra Sophiſt.*— Of the ſame Opinion too is *LONGINUS*, as M. *ROLLIN* obſerves, who ſuppoſes the Mind of an *Orator* or *Poet*, when he writes or ſpeaks, to have nothing low or groveling in it: but on the contrary to be full of *great Ideas*, *generous Sentiments*, and an inexpreſſibly *noble Pride*, which appears in all his Actions.

OBS. II. THE ORIGIN AND USE OF TROPES. *ARISTOTLE* and his Followers account for 'em thus, *Ut Veſtis Frigoris depellendi Causâ reperta fuit primò, pòſt adhiberi cœpta eſt ad Ornatum Corporis & Dignitatem: Sic* Tropi & Figuræ *inſtituti erant* Inopiæ Causâ, *frequentati* Delectationis. *Ariſt. l.* 3. *c.* 2. Hence we now make uſe of *Tropes*, *Aut quia* Neceſſe *eſt*, *aut quia* ſignificantius, *aut quia* decentius. *Nam*, Gemmare vites, Luxuriam eſſe in herbis, Lætas ſegetes, *etiam Ruſtici neceſſitate dicent: Oratores*, Durum hominem *aut* aſperum; *non enim* proprium *erat quod daret his Affectionibus Nomen. Jam*, Incenſum irâ, Inflammatum Cupiditate, & Lapſum errore, *ſignificandi gratiâ*; *Nihil enim horum ſuis Verbis, quàm his accerſitis magis proprium erat. Illa ad Ornatum*, Lumen Orationis, & Generis Claritatem, & Concionum Procellas, & Eloquentiæ Flumina. *See* Quint. l. 8. c. 6. Cic. Orat. 3. &c. *Cauſa verò cur delectemur* Tropis *ſeu* tranſlatis *Verbis, cum adſint* propria, *eſt, quòd* Tropus *ſit* Similitudo *ad unum Verbum* contracta: Similitudine *autem mirificè capiuntur Animi.* Tropus *autem* & Similitudo *differunt*; *quòd hæc comparat aliquid Rei, quam volumus exprimere*; *ille pro Re ipſa ponitur.* Thus ſays *ARISTOTLE*, ſpeaking of *Achilles*, Ὡς ὁ λέων ἐπόρουσεν— εἰκών ἐστιν. ὅταν δὲ— λέων ἐπόρουσε—μεταφορά, *He ruſh'd like a Lion*— is a *Similitude:* but when we ſay— *The Lion ruſh'd*— 'tis a *Trope. See* Ariſt. lib. 2. c. 4. Quint. 8. 6. Cic. 3. de Orat.— *Unde Obſervandum eſt, poſſe omnem ferè* Tropum *reſolvi & explicari inferendo Vocem* Quaſi; *ùt, Princeps eſt Caput Reipublicæ*, i. e. quaſi *Caput. Ferreum Pectus*, i. e. quaſi *ferreum.* Walker, Trop. l. 1. c. 14.

L. DIGNITY is that which *adorns* Language with *ſublime Thoughts*, and *Rhetorical Flowers*, ſuch as noble *Tropes*, moving *Figures*, and beautiful *Turns*.

TROPES affect only ſingle *Words*; but FIGURES whole *Sentences*.

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OBS. III. TROPORUM *præcipuorum* PRÆSTANTIA *ſi quæratur*; *Longè princeps erit* Metaphora, Ironia *deinde ſuccedet*, *tertia erit* Metonymia, *poſtrema* Synecdoche. Uſus *autem etiam frequentiſſimus eſt* Metaphoræ, *deinde* Metonymiæ, *tum* Synecdoches, *rariſſimus* Ironiæ. *AUD. TALÆUS.*— *Inter omnes illæ commendatiſſimæ habentur* Metaphoræ, *quæ rebus ſenſu expertibus* Actum quendam *ac quaſi* Animum *tribuunt*. *Ut cum dicitur* Fluvius *Araxis* impoſitum ſibi ab *Alexandro* Pontem indignatus evertiſſe. *WALKER, Rhet. lib.* 1. *c.* 14.

OBS. IV. THE CLASSES from whence *Metaphors* may be taken are reckon'd 12. *viz.* 1. From *Divine Things*; as, *Homo Homini Deus*. 2. Things *Celeſtial*; as, *Vos eſtis Lumina Mundi*. 3. Things *Infernal*; as, *Furiis agitatus*. 4. The *Elements*; as, *Eloquentiæ Flumen*. 5. *Meteors*; as, *Frontis Nubecula*. 6. *Stones*; as, *Marmoreum Cor*. 7. *Metals*; as, *Argentea Proles*. 8. *Plants*; as, *Chriſtus Vitis vera*. 9. *Beaſts*; as, *Latrant Oratores*. 10. Human *Parts*; as, *Eſt Os Concionis*. 11. Manual *Operations*; as, *Limare Scriptum*. 12. *Employments*; as, *Chriſtus Paſtor bonus*, &c. Walker.

OBS. V. FAULTS OF TROPES. *Tropus eſt Verbi vel Sermonis à propriâ Significatione in aliam* cum Virtute *Mutatio*. Quinct. Inſt. 8. 6. The *Faults of Tropes* are therefore 9. *viz.* 1. Perplexitas; *ùt*, Charibdim bonorum, *dixerim* Voraginem *potius*; *facilius enim ad ea quæ viſa, quàm ad illa quæ audita ſunt mentis oculi feruntur*. 2. Durior Tropus; *ùt*, *Si quis olim M. Catone mortuo, dicat Senatum* Pupillum *relictum*. 3. Nimis frequens; *nam*, *ùt modicus atque opportunus Uſus illuſtrat Orationem, ita frequens & obſcurat, & tædio complet*. 4. Major *quàm res poſtulat*; *ùt*, Tempeſtas Commeſſationis. 5. Similitudo longe ducta; *ùt*, Syrtim Patrimonii, *libentius* Scopulum *dixerim*. 6. Diſſimilitudo; *qualis eſt in illo* Ennii, Cœli ingentes Fornices. 7. Compulſio; *ùt*, Commeſſatio Tempeſtatis. 8. Nimis humilis; *ùt*, Saxea Verruca.

Et

SECT. I.

Of the CHIEF TROPES *in* Language.

M. A TROPE, from τρέπω, *verto*, is the Elegant *Turning* or applying of a *Word* from it's native and *proper* to a *relative* improv'd Senſe.

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Et 9. Obſcænitas. *Neque omnia quæ* Poëtis *permiſſa conveniro* Orationi *putemus, nec enim* Paſtorem Populi *cum* Homero, *nec* Volucres pennis remigrare, *cum* Virgilio *dixerim*. *See* Cic. de Orat. 3. 163. & Quint. l. 8. c. 6.

OBS. VI. USE OF EPITHETS. Epithetis *frequentiùs & liberiùs utuntur* Poëtæ, *quàm* Oratores: *namque illis ſatis eſt convenire Verbo, cui apponitur*; *& ita*, Dentes albi, & humida Vina, *apud eos non reprehenduntur, quæ apud Oratores redundant. Quòd ſi* Epitheta *aliquid efficiat, ùt in his*, O abominandum Scelus, O deformem Libidinem, *non redundat*. Oratoribus *exornantur autem Sententiæ* Epithetis tranſlatis; *ùt*, Cupiditas effrænata, inſanæ Subſtructiones; & aliis adjunctis *Tropis*, Turpis egeſtas, triſtis Senectus. *Unde ſine* Appoſitis, *vel* Epithetis, *nuda & incompta eſt Oratio: ſed ne ornetur multis, quia fit longa & impedita. See* Ariſt. lib. 3. Rhet. c. 1. & Quint. lib. 8. c. 6.

OBS. VII. THE DIFFERENCE between TROPES, FIGURES and REPETITIONS. Figura, *ſicut Nomine ipſo patet, eſt Confirmatio quædam Orationis remota à communi, & primùm ſe offerenti, Ratione. Differt autem à* Tropis Figura, *quia propriis Verbis* Figura *fieri poteſt, quod in* Tropos *non cadit*. See *Quint. l.* 6. *c.* 9. Repetitio, *ſeu Verborum Figura, eſt in Verbo geminato in ſuâ Significatione manente*. Cyp. Soarius. *Vel, ùt* Cicero *deſcribit*, eſt ejuſdem Verbi *crebra* à primo *Repetitio*.

OBS. VIII. THE USE AND ABUSE OF FIGURES. Si quis parcè, & cum Res poſcit, Verborum Sententiarumque *Figuris* utatur, jucundiorem faciet Orationem. Qui verò immodicè, & ſine Judicio *eas* adhibuerit, ipſam illam Gratiam Varietatis amittet. Danda igitur Opera eſt, ut nec *multæ* ſint ſupra modum, nec *ejuſdem Generis*, aut *junctæ*, aut *frequentes*: Quia Satietas, ùt Paucitate earum, ita Multitudine

quoque

The CHIEF TROPES in Language are ſeven, a *Metaphor*, an *Allegory*, a *Metonymy*, a *Synecdoche*, an *Irony*, an *Hyperbole*, and a *Catachreſis*.

Blackw. *p.*

N. I. A METAPHOR for Words *Reſemblance* brings. 106
II. An ALLEGORY *likens* Things to Things. 164
III. A METONYMY *Name* for *Name* impoſes, 166
For *Cauſe*, *Effect*; for *Subject*, *Adjunct* chuſes.
And *vice verſâ*.
IV. SYNECDOCHE the *Whole* with *Part* confounds. 170
V. An IRONY *diſſembling* ſlily wounds. 176
VI. HYPERBOLE in Speech the Truth *outflies*. 172
VII. A CATACHRESIS Words *abus'd* applies. 179

N. B. The *Numbers* at the End of the Lines refer to the Pages in Mr. *BLACKWALL*'s excellent *Introduction to the Claſſics*; where theſe *Tropes* are judiciouſly explain'd, and may, if the *Teacher* pleaſes, be read with much Profit to the *Learner*, before the *Explication* following.

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quoque vitatur. See *Cyp. Soarius*; & *Quint.* l. 9. 3.

OBS. IX. THE NUMBER, NAMES, and Manner of Explaining *Tropes*, *Figures*, and *Repetitions*, was, is, and always will be uncertain. *In* Troporum Figurarumque *Numero*, *Nominibus*, *ùt & Naturâ explicandâ*, *uſque adeo diſſentiunt* Authores *vel* Græci *vel* Latini, *ut non modò inter ſe diſſentiant*, *ſed*, *quod majus eſt*, Cicero *ipſe ſibi diſcrepat*. *Nam*, *ùt* Quintilianus, lib. 9. c. 3. *animadvertit*, *multas* Figuras *in tertio de* Oratore *Libro poſuit*, *quas in* Oratore *poſteà ſcripto*, *quoniam de illis Mentionem non fecit*, *videtur repudiaſſe*. *Quaſdam poſuit inter* Verborum Exornationes, *quæ* Sententiarum *ſunt* Lumina: *Quædam* ne Figuræ *quidem ſunt*. *Non tamen eſt cur Quiſquam vel* illum *vel* alios Authores *hâc de Causâ temerè reprehendat*. Numerus *enim illarum* nec fuit olim certus, nec verò unquam eſſe poterit. *Cujus Rei duas ego reperio Cauſas*. *Altera eſt*, *quòd* novæ Figuræ, Quintiliano *etiam*

THE MEANING *and* DERIVATION *of the* Names *or Terms, with* Examples.

I. METAPHOR, Μεταφορὰ, *a Transferring*, from *μεταφέρω*, *transfero*. EXAMPLES. Thus *Reſemblances* inſtead of *proper Words* may be transfer'd from any Object in Nature; as, *The Lord is my Rock*, that is, *Support*; Pſalm xviii. 2. *Cæptis aſpirate*, i. e. *favete*; Ovid. Met. 1. *Tell that* Fox, i. e. *Herod*; Luke xiii. 32. *Homerus Poëtarum Sol. Invidiæ Flamma. Duo Fulmina Belli*; Virg. *Mens ferrea. Aurea Ætas. Gemmant vites. Flos Nobilitatis. Læta Seges*; Virg. *Homo Homini Lupus. Expolire Orationem. Diſſuere Amicitiam. Londinium Caput Angliæ. Æſtus Irarum*; Virg. *Splendor Verborum. Ingenii Flumen*, &c.— N. 1. No *Trope* is more frequent or florid than the *Metaphor*; for it is a ſhort and ſprightly Reſemblance or *Similitude in one Word*, and may, as has been hinted, be transfer'd or taken from any *Object of Senſe* whatever; but that of *Sight* is reckon'd moſt lively. Hence *Odoror*, *Teneo*, *Guſto*, & *Audio*, are often met with for *Intelligo*; tho' *Video*, *Cerno*, or *Perſpicio* much oftener. *See* 1 Kings x. 4. Hagg. i. 9. 1 Chron. xvi. 32. N. 2. It is by this *Trope* that *Chriſt* in Scripture is call'd a *Vine*, *Door*, *Rock*, *Lamb*, *Lion*, &c. And *Man*, a *Shadow*, *Flower*, *Graſs*, *Wolf*, *Bear*, *Dog*, &c.

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tiam Authore, fieri adhuc & excogitari poſſunt. Altera, quòd tum Verborum, quàm Sententiarum Figuræ *non in* Formas, *quarum certus, ſed in* Partes & *quaſi Membra, quarum infinitior eſt Numerus, Diſtribuuntur.* Cyp. Soarius Rhet. lib. 3. c. 30.

OBS. X. THE AUTHOR'S DISTRIBUTION of *Tropes*, *Figures*, and *Turns*, has been already ſpoken to. The FIGURÆ METRICÆ following, which he has rank'd in the ſame *Method* with his own,

II. ALLEGORY, Ἀλληγορία, a *Speaking differently from Meaning*, from ἄλλο, *aliud*, & ἀγορεύω, *palàm dico*. EXAMPLES. Thus when in conveying our Meaning under *diſguis'd* Terms, we *liken* Things to Things by continued *Metaphors*, ſtill ſpeaking one Thing and meaning another; as, *Sine* Cerere & Libero *friget* Venus, i. e. *ſine* Pane & Vino *friget* Amor; Ter. *Claudite jam Rivos, Pueri, ſat Prata biberunt*, Leave off your Songs, my Boys, they have heard enough; *Virg. Et jam tempus Equûm ſpumantia ſolvere colla*; Virg. Geor. 4. *Forum aleatorium calefecimus*; Aug. apud Sueton. for *Studiosè multumque luſimus Aleâ*. O Navis, referent in Mare te novi Fluctus, *&c.* See *Hor. lib.*

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own, were compos'd by Mr. *N. BURTON* for the Uſe of *Durham School*, and are the *briefeſt*, *ſmootheſt*, moſt *correct*, and moſt *expreſſive* of any extant. Theſe, as the Author could not mend 'em, he here propoſes to his own *Scholars*, as containing, like the *Iliad in a Nutſhell*, a noble Fund of *Tropoſchematological* Knowledge; promiſing to each *Six-pence*, whoever he is, that will learn 'em by Heart, and *repeat* 'em to him with Underſtanding.

FIGURÆ RHETORICÆ & GRAMMATICÆ.

THE CHIEF TROPES.

DAT propriâ ſimilem pro voce METAPHORA Vocem,
Continuare Tropos ſolet ALLEGORIA plures.
Cognato mutat METONYMIA Nomine Nomen:
Effecti Efficiens vice fungitur, hujus & illud;
Inventor notat Inventum, notat Autor Opuſque;
Materies Rem Signat, & Inſtrumenta Laborem;
Finis pro Medio, Medium pro Fine locatur;
Ponitur *Adjunctum* pro *Subjecto*, & vice versâ;
Sunt Signatorum vice Signa, Locata Locorum;
Et Locus Indigenas, & quæ ſunt geſta notabit.
Confundit Totum Partemque SYNECDOCHE duplex.
IRONIA Jocis contraria ſignat acutis.
Augens vel minuens tranſcendit HYPERBOLE Verum.
Vocibus impropriis gaudet CATACHRESIS abuti.

OTHER

ib. 1. *Od.* 14. See alſo *Eccleſ.* xii. 5, 6. *Pſalm* cx. 1. *Matth.* xv. 11. *Jer.* xxiii. 5, 6. *Job* xxix. 6. *Prov.* xxiii. 27.— *N.* To the *Allegory* may be refer'd all *Apologues*, ſuch as *Æſop's Fables* and all others, the *Parables* of Scripture and all others, the Canticles or Song of *Solomon*; alſo all ÆNIGMA's (from αἰνίσσομαι, *obſcurè ſignifico*) or *Riddles*; as, *Dic quibus in Terris, & eris mihi magnus Apollo, Tres pateat Cæli Spatium non amplius Ulnas.* Anſw. At the Bottom of a Well. *Dic quibus in Terris inſcripti Nomina Regum Naſcantur Flores.* Anſw. *Pecunia naſcatur ubique*; Virg. Ecl. 3. *Filiolas Cadmi profert Nilotis Arundo; Quas ſerit è Cnidio diſtillans Sepia Nodo:* that *is*, Paper brings forth Letters, which Ink dropping from a Pen begets. See *Gen.* xl. and xli. *Dan.* iv. 10, 11. *&c. Judg.* xiv. 14. *Iſa.* xi. 1, 2. *&c.* PAROEMIA, Παροιμία, a *Prœverb*; as, *Æthiopem aut Laterem lavare*, means, To labour in vain. *Lupum auribus teneo*; Ter. *&c.* may be alſo refer'd to the *Allegory*. See *Ezek.* xvi. 44. *Prov.* xiv. 4. *Jer.* xxxi. 29. *&c.*

III. METONNOTATIONS.

OTHER TROPES in the Order *they're mention'd.*

ÆNIGMA obſcuris involvit Senſa Loquelis.
Præmonet experto bene nota PAROEMIA Dicto.
Dat plures in Voce Tropos METALEPSIS eâdem.
Perſonis aliud facit ANTONOMASIA Nomen.
Hoſtibus inſultat Dictis SARCASMUS amaris.
Hoſtili mordens DIASYRMUS Scommate lædit.
Dat CHARIENTISMUS minitanti mollia Verba.
Urbano meritos Sale defricat ASTEISMUS.
Te MYCTERISMUS Naſo ſuſpendit adunco.
MIMESIS ridens imitatur Verba loquentis.
Verum magnificans AUXESIS tollit & auget.
Vera TAPEINOSIS tenuat minuitque premendo.
A Sonitu Voces ONOMATOPOEIA fingit.
Oppoſitas Rebus Voces ANTIPHRASIS aptat.
Fortius affirmat LITOTES adverſa negando.
Alternis Caſu ſubmutat HYPALLAGE Caſum.
Turpem EUPHEMISMUS Rem Nomine velat honeſto.
Membra Pathoſque Deo transfert ANTHROPOPATHIA.

III. METONYMY, Μετωνυμία, *a Putting of Name for Name*, from μετὰ, *trans*, & ὄνομα, *nomen*. EXAMPLES. Thus, by means of their *mutual* Relation, 1. *The Name of the Cauſe is put for the Effect*; as, The *Efficient* Cauſe, *Mars*, i. e. War, *rages*. Read *Horace*, i. e. his Writings; Philologus. *Quo ambulas tu qui Vulcanum in Cornu concluſum geris*; Plaut. See *Luke* xvi. 29. *Valet Linguâ*, i. e. Sermone. *Vide Manum ejus*, i. e. Scripturam. The *Material* Cauſe; as, *Pinus* for *Navis*; Ovid. *Meditaris Avenâ*, i. e. *Fiſtulâ*; Virg. *Æs*, *Argentum*, *Aurum*, for *Nummus æreus*, &c. *Ferrum* pro *Gladio*. The Means for the End, *Quo Sidere terram vertere*; Virg. Geor. 1. 2. *The Effect is put for the Cauſe*; as, *Pallida Mors*, quia *pallidos* reddit; Hor. *Ira cæca*. *Adoleſcentia hilaris*. *Segne Otium*. *Serta mihi Phyllis legeres*, pro *Floribus*; Virg. *Quas meruit pœnas jam dedit illud Opus*,

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THE CHIEF FIGURES.

ECPHONESIS amat Motus Clamore ciere.
Quid dicat, quid agat, dubitat pendens APORIA.
Verba EPANORTHOSIS revocans addenſque reformat.
APOSIOPESIS reticet, Remque innuit omnem.
Rem negat APOPHASIS, quam tranſgreditur PARALEIPSIS.
Sermonem hinc illic convertit APOSTROPHE currens.
Tranſpoſitas à ſe disjungit ANASTROPHE Voces.
Urget EROTESIS, poterat quæ dicere quærens.
PROLEPSIS nondum quæ ſunt objecta refutat.
Agnoſcit SYNCHORESIS quæ Crimina non ſunt.
Hinc amat ornatè tranſire METABASIS illic.
PERIPHRASIS Verbis Rem pluribus explicat unam.
Verba CLIMAX repetit Gradibus quoque pergit eundo.
DIALYTON Nexus aufert, POLYSYNDETON infert.
OXYMORON erit quaſi Contradictio vera.
Librat in Antitheſis contraria ENANTIOSIS.
Comparat aſſimulans Rem Re PARABOLA duplex:
Proponit PROTASIS, reſpondet APODOSIS illi.
Ipſam Luminibus Rem ſubjicit HYPOTYPOSIS.
Largitur Linguam PROSOPOPOEIA mutis.
Narratum claudit, vel EPIPHONEMA probatum.

Opus, i. e. Ovidius *Effector Operis*. *Ego te*, Scelus, *ulciſcar*, i. e. *Sceleſte*; Ter. The End for the Means, *Quis aris imponat Honorem*; Virg. 3. *The Subject is put for the Adjunct.* (N. The Meaning of *Adjunct* is *ſome Circumſtance* or *Appendage* belonging to or depending on the *Subject* or chief Thing as it's Seat); as, *He has a good Heart*, i. e. *Courage.* Continens pro Contento, as *Drink this Cup*, i. e. *this Wine*; 1 Cor. xi. 26. Locus pro Incolis, as, *Invadunt Urbem vino ſomnoque ſepultam*, i. e. *Incolas*; Virg. *Bibet Germania Tigrim*; Virg. Locus pro Locatis, as, *The Church*, i. e. *Religion, forbids it.* Poſſeſſor pro Poſſeſſo, as *Jam proximus ardet Ucalegon*, i. e. *Ucalegonis Domus*; Virg. Æn. 2. Dux pro Exercitu, as, *Annibal victus fuit*, i. e. *Annibalis Exercitus.* Patronus pro Cliente, as, *Nego me reſtitutum eſſe*, i. e. *Clientem meum*; Cic. *Ante focum ſi Frigùs erit, ſi Meſſis in umbrâ*, i. e. Hyems & Æſtas; *Virg.* Signatum pro Signo, as, *Orpheaque in medio poſuit*, i. e. *Signum Orphei*; Virg. Ecl. 3. 4. *The Adjunct is put for the Subject*; as, *Virtutem incolumem odimus*, i. e. *Viros Virtute præditos*; Hor.

Contentum

ANNOTATIONS.

OTHER FIGURES in the Order *they're mention'd.*

MIratur THAUMASMUS, & optat mobilis EUCHE.
Devovet ARA, Preces effundit blanda DEESIS.
Effictum inſtituit Sermonem DIALOGISMUS.
Quid SYMBOULEUSIS, faciendum eſt, conſulit Hoſtem.
Hoſtili jugulat pugnans ANTISTROPHE Telo.
Hoſti Argumentum concedit EPITROPE vanum.
Quæ lædunt Hoſtem quoque PAROMOLOGIA ponit.
Digrediens jucunda Scopo PARECBASIS errat.
Vult ANACHORESIS, repetens modo Dicta, reverti.
Principio revocat Sermones EPANACLESIS.
Quæ dici poterant, ea rejicit APODIOXIS.
ANABASIS ſummum ſcandens aſcendit ab imo.
CATABASIS ſummo remeans deſcendit ad imum.
SYNOECEIOSIS contraria cogit eodem.
ANTITHETON ſibimet Senſu contraria jungit.
Illuſtrans ſecum contraria SYMBOLE confert.
Explicat imparibus collata DIAPHORA Rebus.

Contentum pro Continente, as, *Vina coronat*, i. e. *Craterem Vina continentem*; Virg. Æn. 1. *Huic conſilio palmam do*; Ter. *Nulla unquam Ætas de Laudibus tuis conticeſcet*, i. e. Homines nullius ætatis; *Cic. pro. Marc.* Signum pro Signato, as, *Cedant Arma Togæ*, i. e. *Bellum Paci*; Cic. Locatum pro Loco, as, *Quæſivimus te in omnibus Libellis*, i. e. *Bibliothecis*; Catul. Carm. 56. *Vixerunt*, i. e. mortui ſunt. *Funus* for *Mors*. &c. See *Ezek.* vii. 15. *Numb.* xxxii. 23. *Pſalm* cv. 18. *Gen.* iv. 25. *Jam.* iii. 8. *Exod.* xv. 6. 2 *Kings*, iv. 40. *Gen.* xxxix. 4. *Matth.* xxvi. 26. *Gen.* xl. 10. *Joſh.* xi. 21. *Phil.* iii. 3.—N. METALEPSIS, or *Tranſumption*, from μετὰ, *trans*, & λαμβάνω, *ſumo*, is a Species of the *Metonymy*, where the Trope is *far-fetch'd* or multiplied; *Tropus rariſſimus & maxime improprius*; Quint. 8. 5. Thus, *Poſt aliquot mea regna videns mirabor Ariſtas*; Virg. Ecl. 1. Ubi per *Ariſtas*, ſpicas; per *ſpicas*, ſegetes; per *ſegetes*, æſtates; per *æſtates*, Annos intelligimus. See *Lam.* iv. 4. ANTONOMASIA, from ἀντὶ, *pro*, & ὄνομα, *nomen*, the Exchange of *Common Names*

ANNOTATIONS.

FIGURES of leſs Note.

RES ſimul accumulans diverſas congerit HIRMUS.
Propoſitum propriis probat ÆTIOLOGIA Cauſis.
Ordine tranſverſo commutat ENALLAGE Voces.
HENDIADI Verbis Res dicitur unica binis.
SYNCHYSIS invertit Seriem Syntaxeos omnem.
Quæ Res præcedunt poſt-HYSTEROLOGIA-ponit.
Explanat totum partes numerando MERISMUS.
Hiſtoriâ ſimili PARADEIGMA illuſtrat, & urget.
Complet Particulis Voces in Fine PARELCON.
Vix licitas effert audax PARRHESIA Voces.
Omnes deſignat GNOME, huncce NOEMA vel illum.
Sermonum Tenebras bene diſſipat EXEGESIS.
Rem ſolvens dubiam præmiſſa PROECTHESIS infert.
Singula diſtinctis HYPOZEUXIS Vocibus ornat.
Æquat Syllabicis ISOCOLON Commata Membris.
PÆANISMUS amat lætari, & Gaudia quærit.
Inſperati aliquid PARADOXON ſubjicit hærens.

Names for Proper, and the contrary, is alſo a Branch of the *Metonymy*; as, *Sardanapalus* for *Homo libidinoſus*; *Nero* for *Homo crudelis*; *Ariſtides* for *juſtus*; *Cræſus* for *dives*; *Mæcenas* for *patronus*; *Thraſo* for a *Boaſter*. So *Omnipotens* for *Deus*; *Pœnus* for *Hannibal*; *Poëta* for *Virgil*; *Orator* for *Cicero*. Irus *& eſt ſubito, qui modo* Cræſus *erat*; Ovid. *Qui* Curios *ſimulant &* Bacchanalia *vivunt*; Juv. Sat. 3. See *Matth.* xxi. 3. *John* xi. 28. *Matth.* ix. 6. *&c.*

IV. SY-

ANNOTATIONS.

GRAMMATICAL FIGURES.

MUtatur propriæ METAPLASMO Syllaba Vocis.
Principio PROTHESIS ſuperaddit, APHÆRESIS aufert.
SYNCOPE de Medio trudit, ſed EPENTHESIS indit.
APOCOPE demit Fini PARAGOGE quod addit.
METATHESIS de ſede movens Elementa reponit.
ANTISTOICHON & ANTITHESIS Elementa refingunt.
TMESIS compoſitam ſolet in duo ſcindere Vocem.
ANTIMERIA ſolet pro Parte ponere Partem.
Deficit ELLIPSIS, Verbis PLEONASMUS abundat.
Subſtantiva duo Caſu APPONUNTUR eodem.
EVOCAT ad primam ſe tertia, ſive ſecundam.
Adhibet indignum SYLLEPSIS ſub magè digno.
PROLEPSIS Vocem de Partibus innuit unam.
Plura uni Adjecto aut Verbo dat Nomina ZEUGMA.
SYNTHESIS eſt Structurâ incongrua, congrua Senſu.
Caſum ANTIPTOSIS pro Caſu ponere gaudet.
Ob κατὰ ſuppreſſum Quartoque SYNECDOCHE gaudet.
Priſcè ARCHAISMUS loquitur, Græcè HELLENISMUS.
Ante H Vocales, vel ſe SYNALOEPHA revellit.
M capit & ſociam ECTHLIPSIS: S ſuſtulit olim.
Conficit ex binis contracta SYNÆRESIS unam.
Dividit in binas reſoluta DIÆRESIS unam.
Finalem CÆSURA brevem producere gaudet.
SYSTOLE corripit, extenditque DIASTOLE Tempus.
Membrum interpoſito Sermone PARENTHESIS auget.
Lineolâ Voces diverſas copulat HYPHEN.
DIALYSIS mediam transfert in proxima Vocem.
Syllaba ſive etiam Pes deficit ACATALEXI.
Vel Pede vel Membris HYPERCATALEXIS abundat.
ANTIPODIA Pedum Menſuras innovat æquas.
Commate diſtinguit mediam HYPODIASTOLE Vocem.
Hebræas Phraſes imitabitur HEBRAISMUS.

CHIEF

IV. SYNECDOCHE, Συνεκδοχὴ, *Comprehenſion*, from συνεκδέχομαι, *comprehendo*. EXAMPLES. 1. Where a *Part* is taken for the *Whole*; *Animâque litandum Argolicâ*; Virg. Æn. 2. for *Homine Argolico*. Give us this Day our daily *Bread*. So *Mucro* is put for *Gladius*, *Tectum* for *Domus*, *Tela* for *Arma*, *Hyems* for *Annus*, *Auſter* for *Ventus*. *Hoſtis habet muros*, for *Hoſtes*; Virg. *Plus millies audivi*; Ter. *Sexcenta licet ejuſmodi proferre*, for an *Indefinite* Number; *Cic.* 2. Where the *Whole* is taken for a *Part*; as, *They have taken away my Lord*, meaning only the *Body of Jeſus*; John xx. 13. So *Virtus* is us'd for *Fortitudo*, *Ales* for *Aquila*, *Elephantus* for *Ebur*, *Quadrupes* for *Equus*, *Colour* for *Redneſs*, *Atrides* for *Agamemnon* or *Menelaus*. *Pabula guſtâſſent Trojæ*, *Xanthumque bibiſſent*, i. e. *partem* Pabuli & *partem* Xanthi *fluvii*; Virg. *Nos populo impoſuimus*, & *Oratores viſi ſumus*. *Sequemur Stoicos*; Cic. de ſe. *&c.* Which laſt Examples are call'd COINOTES, *Communication*, from κοινὸς, *communis*. See 1 *Cor.* x. 9. For *Synecdoche*, ſee *Gen.* xii. 5. *Matth.* viii. 8. *Iſa.* i. 3. *Job* xiv. 1. *Mark* xvi. 15. *Gen.* vi. 12. 2 *Pet.* iii. 6. *Jer.* viii. 7. *Rom.* iii. 28. *&c.*

V. IRONY,

ANNOTATIONS.

CHIEF TURNS or REPETITIONS.

UNAM diverſis Frontem dat ANAPHORA Membris.
Unum diverſis Finem dat EPISTROPHE Membris.
Incipit & finit pariter duo SYMPLOCE Membra.
Confirmat Vocem repetens EPIZEUXIS eandem.
Voce ANADIPLOSIS quâ finit incipit ipsâ.
Hic dat Principium, Finem EPANALEPSIS & illic.
Inverſo repetens dat EPANODOS ordine Voces.
Verba PLOCE repetit paulùm mutantia Senſum.
Nomen idem variis POLYPTOTON Caſibus effert.
Dat varium Senſum Voci ANTANACLASIS eidem.
PARANOMASIA alludit Sonitumque imitatur.
Naturæ ejuſdem ſibi Verba PAREGMENON addit.
Conjungit pariles Fines HOMOIOTELEUTON.
Iiſdem plura facit SYNONYMIA Nomina Rebus.

REPE-

V. IRONY, Εἰρωνεία, *Diſſimulation*, from εἰρωνεύομαι, *diſſimulo*. EXAMPLES. Thus, as when *ſneeringly* we intend the Contrary to what we ſpeak, which may be perceiv'd either by the *Accent* of the Voice, *Character* of the Perſon, or *Nature* of the Thing, as, *Id populus curat ſcilicet*; Ter. *O ſalve bone Vir, curaſti probè!* Ter. *Egregiam vero Laudem, & Spolia ampla refertis, Tuque tuuſque Puer*; Virg. *Tum credo cum me arbuſtum videre Miconis, Atque malâ vites incidere falce novellas*; Virg. Ecl. 3. *Integritas tua te purgabit, mihi crede, Pudor eripuit, Vita anteacta ſervavit*; Cic. in *Clodium* improbum. In like Manner may we call an Harlot *Penelope*, or a Fool *Solomon*. See *Matth.* xxvi. 50. *Gen.* iii. 22. 2 *Sam.* vi. 20. *Judg.* x. 14. *Matth.* xxvi. 45. 1 *Kings* xviii. 27. *Job* xii. 2. *Eccl.* xi. 9.— N. To an *Irony* in ſome Senſe may be refer'd the Six following, *viz.* 1. SARCASMUS, from σαρκάζω, *Carnes detraho*, a doglike *Inſult* over One dead or dying; as, *Hail King of the Jews!* Matth. xxvii. See alſo *Mark* xv. 31, 32. *Nahum* iii. 14. *Pſalm* cxxxvii. 3. *Satia te Sanguine, Cyre!* Juſtin. *I, verbis Virtutem illude ſuperbis!* Virg. Æn. 9. *Hinc Nuncius ibis Pelidæ referens!* Virg. 2. DIASYRMUS, a *Reproach*, from διασύρω, *convitior*; as, *Interſtrepit Anſer Olores*; Virg. *Larga quidem ſemper*, Drance, *tibi copia fandi, Tunc cum bella manus poſcunt*; Virg. Æn. 11. 3. CHARIENTISMUS,

ANNOTATIONS.

REPETITIONS of leſs Note.

HOMOIOPTOTON Caſus conjungit eoſdem.
Commata plura uno dabit EXERGASIA Senſu.
Inverſis vertit Senſum ANTIMETABOLE Verbis.
Disjungens negat hoc, hoc PARADIASTOLE dicit.
Tota Intervallis dat EPIMONE Carmina certis.
Membrorum primum mediumque MESARCHIA ſupplet.
MESOTELEUTON ineſt medio finique duorum.
Infert Verba eadem mediis MESOPHONIA Membris.
TAUTOTES in certis Vocem integrat Intervallis.

TISMUS, a *ſmoothing Joke*, from χαριεις, *gratioſus*; as, *Bona verba quæſo*; Ter. 4. ASTEISMUS, a *polite Banter*, from ἀστεῖος, *urbanus*; as, *Qui* Bavium *non odit amet tua carmina* Mævi; *Atque idem jungat Vulpes & mulgeat Hircos*; Virg. 5. MYCTERISMUS, a *Turning up the Noſe*, from μυκτὴρ, *Naſus*; as, *Di meliora!* which is alſo call'd CHLEUASMUS, an *antic Jeer*. See *Luke* xvi. 14. 6. MIMESIS, a *Mimicking*, &c. from μιμέομαι, *imitor*; as, Fingunt — *Fuit olim quidam ſenex Mercator: navem is fregit apud Andrum*, &c. Ter. At ego neſciebam, quorſum tu ires; *Parvula hinc eſt abrepta, eduxit Mater pro ſuâ*, &c. Ter. Eun. *Poſtremo tanquam in ſpeculum, in patinas, Demea, inſpicere jubeo, & moneo quid facto uſus ſit*; Ter. Adelph. See *Pſalm* ii. 3. 1 *Cor.* xv. 32. *Iſa.* xxviii. 15. *Micah* iii. 11. &c.

VI. HYPERBOLE, Ὑπερβολὴ, an *Overſhooting*, from ὑπὲρ, *ſuper*, & βάλλω, *jacio*. EXAMPLES. Thus we may overſhoot the Truth by AUXESIS or EPAUXESIS, *Increaſing*; as, *Candidior Cycnis*; Virg. Ecl. 7. *Pice nigrior. Piſce ſanior. Ocyor Aurâ.* See *Gen.* xi. 4. Or by MEIOSIS, or TAPEINOSIS, or HYSTERESIS, *Diminiſhing*; as, *Talpâ cæcior. Phœnice rarior. Iro pauperior. Limace tardior.* &c. See *Job* xxv. 6. The *Giant*'s lofty Head o'er-top'd the Clouds; *Virg. Æn.* 3. 619. *Dum comuntur Annus eſt*; Ter. *Vix oſſibus hærent*; Virg. *Geminique minantur in Cœlum Scopuli*; Virg. *Polyphemus*'s Love-Song in *Ovid* is made up of *Hyperboles, Candidior folio nivei* Galatea *liguſtri, Floridior prato*, &c. See Met. 13. *Jam jam tacturos Tartara nigra putes*; Ovid. Triſt. *See* Job xxxix. 19. Gen. xli. 47. Exod. viii. 17. Job xxv. 6. Judg. xx. 16. 2 Sam. i. 23. Gen. xxxii. 12. Deut. ix. 4. Pſalm cvii. 26. John ii. 25. 1 Sam. xxv. 37. Luke x. 15. &c.

VII. CATA-

VII. CATACHRESIS, Κατάχρησις, an *Abuſe*, from καταχέομαι, *abutor*. EXAMPLES. Thus when an Improper Term is *boldly us'd* for a Proper; as, *Vir Gregis ipſe Caper deerraverat*, i. e. *Dux Gregis*; Virg. *Inſtar montis equum divinâ Palladis arte Ædificant*; Virg. *Equitare in Arundine longo*; Hor. *Uxores olentis Mariti*, i. e. *Capræ*; Hor. *Capitis Nives*, i. e. *cani Capilli*; Hor. A Glaſs Inkhorn. A Wooden Tombſtone. *Prominſi Ultorem*, i. e. *minatûs ſum*; Virg. Æn. 1. *Breve Lilium*, i. e. *non diuturnum*; Hor. See *Rev.* i. 12. *Hoſea* iv. 8. *Deut.* xxxii. 14. *Pſalm* cxxxvii. 5. *Jer.* xlvi. 10. *Lev.* xxvi. 30. *Exod.* xxiii. 19. *&c.* Si in *Catachreſi* quid *durius* finxeris, præmunies dicendo, *Ut ita dicam*, *Si licet dicere*, *Quodammodo*, *Permitte mihi ſic dicere*. &c.

I'll beg leave to conclude my *Explication* of theſe *Tropes* in the Words of the elegant and very judicious Mr. *BLACKWALL*.

" By this ſhort Account 'tis plain, that there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uſes a foreign or ſtrange Word inſtead of a proper one; and therefore ſays one thing, and means ſomething different. When he ſays one thing and means another almoſt the ſame, 'tis a *Synecdoche:* When he ſays one thing and means another mutually depending, 'tis a *Metonymy:* When he ſays one thing and means another oppoſite or contrary, 'tis an *Irony:* When he ſays one thing and means another like to it, it is a *Metaphor:* A *Metaphor* continued and often repeated becomes an *Allegory:* A *Metaphor* carried to a great Degree of Boldneſs is an *Hyperbole*; and when at firſt Sound it ſeems a little harſh and ſhocking, and may be imagin'd to carry ſome Impropriety in it, 'tis a *Catachreſis*." Introd. to Claſſ. p. 181.

N. RHETORICIANS ſometimes, but ſomewhat *improperly*, enumerate the Seven following as *Tropes* or *Affections of Tropes*, viz. 1. ONOMATOPOEIA, a *Coining a Word* from the Sound, from ὄνομα, *nomen*, & ποιέω, *facio*; as, *Balare*, *grunnire*, *boare*, *hinnire*, *Harliburly*, *lumbering*, *rattling*, *bluſtering*. Bombalio, clangor, ſtridor, taratantara, murmur. 2. ANTIPHRASIS, a *Speaking-contrary*, from ἀντὶ, *contra*, & φράζω, *loquor*; thus, *War* is called *Bellum*, quòd *minimè* ſit *bellum*; the Fates *Parcæ*, quia *nemini parcunt*; a Grove *Lucus*, quòd *minimè luceat*. 3. LITOTES, a *Leſſening*, from λιτὸς, *tenuis*, whereby a ſlight Denial makes a ſtrong Affirmation; as, *Non laudo*, that is, *reprehendo*; Ter. Andr. *Nec munera curat Alexis*, that is, *maxime ſpernit*; Virg. Ecl. 2. *Munera nec ſperno*, that is, *lubens accipio*; Æn. 7. *Eſt qui nec veteris pocula Maſſici ſpernit*, that is, *magnoperè amat*; Hor. See 1 *Cor.* x. 5. *Pſalm* li. 17. *Pſalm* ix. 12. *Job* xxxi. 17. *&c.* 4. ACCISMUS, a *Feign'd Refuſal*, from ἀνανεύομαι, *ſimulatè recuſo*; as, *No, I thank you.* See *Gen.* xix. 2. 5. HYPALLAGE, a *Changing the Order* of Words, from ὑπὸ, *ſub*, & ἀλλάττω, *muto*; as, *In nova fert animus mutatas dicere Formas Corpora*, for, *Corpora mutata in novas Formas*; Ovid. *Necdum illis Labra admovi*, for, *illa Labris*; Virg. Ecl. 3. *Dare claſſibus Auſtros*, for, *Claſſes Auſtris*; Virg. Æn. 3. 6. EUPHEMISMUS, a *Putting a Gloſs* on a Thing, from εὖ, *bene*, & φημὶ, *dico*; call'd alſo CHROMA, *a Colouring*; as, Surely he covereth his Feet, *i. e. Certè purgat Alvum*; Judg. iii. 24. *Ibo quò ſaturi ſolent*, i. e. ad exonerandam Alvum *ſeu* Veſcicam. So *exceſſit* or *deceſſit* for *obiit*. *Itane Chryſis? hem! Nos quidem pol miſeras perdidit*; Ter. Andr. See *Joſh.* xxiii. 14. and 2 *Tim.* iv. 14. 7. ANTHROPOPATHIA, *Humane Parts and Paſſions*

ſions from Reſemblance *aſcrib'd to God*, from ἄνθρωπος, *Homo*, & πάθος, *Paſſio*; as, The *Eyes* of the Lord are upon the Righteous, and his *Ears* are open unto their Cry; *Pſalm* xxxiv. 15. See *Pſalm* cxvi. 15. *Pſalm* xi. 4. *Pſalm* xvii. 8. *&c.*

O. That the *young Student* mayn't make uſe of *Tropes* but where they'll come in *ſeaſonably*, and with *Advantage*, he is to obſerve that—The FAULTS OF TROPES are *Nine*—

Of TROPES Perplext[1], Harſh[2], Frequent[3], Swoln[4], Fetch'd-far[5], Ill-repreſenting[6], Forc'd[7], Low[8], Lewd[9], *beware.*

SECT. II.

Of the CHIEF *and moſt moving* FIGURES *of* Speech.

P. A FIGURE, from *fingo*, to faſhion, is the Faſhioning and *Dreſs of Speech*; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural: expreſſing either a *Paſſion*, or containing a *Beauty*.

Q. THE PRINCIPAL and moſt moving FIGURES in *Speech* are twenty, *viz.*

Blackw. *p.*

I. An ECPHONESIS movingly *exclaims.* 189
II. An APORIA *Doubts* and Queſtions frames. 191
III. EPANORTHOSIS, to enhance, *corrects.* 192
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V. APOPHASIS, t'enforce, *ſlights* or ſays leſs. 195
VI. APOSTROPHE *turns off* to make Addreſs. 197
VII. ANASTROPHE Suſpence by'*Inverſion* deals. 200
VIII. An EROTESIS *aſks*, debates, appeals. 203, 205
IX. PROLEPSIS, to *prevent*, Objections *feigns.* 206
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XIX. PROSOPOPOEIA *feigns a Perſon* ſpeaks. 247
XX. EPIPHONEMA *Annotations* makes. 264, 267

THE MEANING and DERIVATION *of the* Names *or Terms, with* Examples.

I. ECPHONESIS, Ἐκφώνησις, an *Exclamation*, from ἐκφωνέω, *exclamo.* EXAMPLES. O Clementiam admirabilem! *Cic. pro Marc.* O Scelus! O Peſtis! O Labes! *Cic. in Piſ.* O Cœlum!

lum! O Terra! O Maria Neptuni! *Ter. Adelph.* O Populares! Ecquis me hodie fortunatior? *Ter. Eun.* O utinam tunc, cum Lacedæmona classe petebat, Obrutus insanis esset adulter aquis! *Ovid. Ep.* 1. Dî tibi—Præmia digna ferant; *Virg. Æn.* 1. O miserum me! consumptis enim Lachrymis, infixus tamen Pectori hæret Dolor; *Cic. Phil.* My God! My God! why hast thou forsaken me? *Matth.* xxvii. 46. See also *Psalm* lxxxiv. 1. — *N.* This *Figure* is also call'd ANAPHONEMA, from ἀναφωνέω, *exlamo.* When *Admiration* is express'd, 'tis call'd THAUMASMUS, from θαυμάζω, *admiror*; as, *O curas hominum! Quantum est in rebus inane!* Pers. When any Good is *wish'd* or pray'd for, 'tis call'd EUCHE or VOTUM, from εὔχομαι, *precor*; as, *O utinam possem populos reparare paternis Artibus!* Ovid. When a *Curse* is express'd, or an Evil wish'd, 'tis call'd APEUCHE, from ἀπὸ, & εὐχὴ, *votum*, or ARA or EXECRATIO, from ἀράομαι, *imprecor*, or MISOS, from μῖσος, *odium*; as, *Dii isti Segulio male faciant!* Cic. Dii illum Deæque senium perdant, meque adeò—Ter. When *Intreaty* is made use of, 'tis call'd DEESIS or OBSECRATIO, from δέομαι, *precor*; as, *Quod ego per hanc te dextram oro*; Ter. When any *bad Presage* is wish'd to be averted, 'tis call'd ABOMINATIO; as, *Quod Dii omen avertant! Quod ego abominor! Procul omen abesto! Procul hæc avertant Fata! Quod Dii prohibeant! Dî meliora piis! Dî talem à terris avertite Pestem*; Virg.—See *Rom.* xi. 23. *Acts* xiii. 10. *Jer.* xliv. 4. *Rom.* vii. 24. *Isai.* lxiv. 1. *Psalm* lv. 6. *Luke* xiii. 34. *Gal.* iii. 1. *Mark* xv. 29. 1 *Cor.* xv. 25. 1 *Tim.* vi. 11.

II. APORIA, Ἀπορία, a *Doubting*, from ἀπορέομαι, *perplexus sum*; AS, Quò me miser conferam? quò vertam? in Capitoliumne? at Fratris sanguine redundat: an Domum? Matremne ut miseram, lamen-

lamentantemque videam, & abjectam? *Cic. de Grach.* Eloquar an Sileam? *Virg.* Quid faciam? roger anne rogem? quid deinde rogabo? *Virg.* Quid igitur faciam miſer? dicam huic, an non? *Ter. Eun.* See *Luke* xvi. 3. En quid agam! rurſuſne Procos irriſa priores Experiar? &c. *Virg. Æn.* 4. See alſo a remarkable *Aporia* in *Ovid. Met.* 8. where *Althæa* deliberates of her Son *Meleager*'s Death, *&c.* Revocat; redeam? non, ſi me obſecret; *Ter. Eun.*— *N.* When a *Figure* thus objects and anſwers, 'tis ſaid to be in DIALOGISMO; otherwiſe in LOGISMO. N. *Aporia* is call'd alſo DIAPORESIS. See *Phil.* i. 22, 23. *Pſalm* cxxxix. 7. *Lam.* ii. 13. *Rom.* vii. 24, 25. *&c.*

III. EPANORTHOSIS, Ἐπανόρθωσις, *Correction*, from ἐπανορθόω, *corrigo*; AS, Sed nimis urgeo; commoveri videtur Adoleſcens; *Cic. pro Lig.* Filium unicum adoleſcentulum habeo: ah quid dixi? habere me? Imo habui; *Ter. Heaut.* Amplexabantur Inimicum meum, meum autem? imo vero Legum, Patriæ, Bonorum omnium; *Cic. Ep.* 1. Quas ille Leges, ſi modo Leges nominandæ, ac non Faces Urbis, & Peſtes Reipublicæ; *Cic. pro Mil.* See alſo *Rom.* viii. 34. and *Acts* xxvi. *Crediſne Rex Agrippa? ſcio te credere.* See *Gal.* iv. 9. 1 *Cor.* xv. 10. *Iſa.* xlix. 15. *Luke* xi. 27, 28. *&c.*

IV. APOSIOPESIS, Ἀποσιώπησις, *Suppreſſion*, from ἀποσιωπάω, *obticeo*; AS, Ego te, furcifer, ſi vivo; *Ter. Eun.* Quos ego—ſed præſtat motos componere fluctus; *Virg. Æn.* 1. Quem quidem ego ſi ſenſero— Sed quid opus eſt Verbis; *Ter. Andr.* Si quis me quærit rufus— Præſto eſt, deſine; *Ter. Phorm.* De noſtrum enim omnium—non audeo totum dicere; *Cic.* See alſo 2 *Cor.* xii. 6. *Pſalm* vi. 4. *Luke* xix. 42. 1 *Kings* xxi. 7. *John* xii. 27. *&c.*

V. APOPHASIS, Ἀπόφασις, *Omiſſion*, from ἀπὸ, *ab*, & φάω, *dico*: It's uſual Forms are, *Omitto, taceo,*

taceo, ſileo, relinquam, mitto, prætermitto, prætereo, &c. AS, Mitto illam primam libidinis injuriam, mitto nefarias generi nuptias, mitto cupiditate matris expulſam matrimonio filiam; *Cic. pro Cluent.* Non agam tecum ſummo Jure; non dicam, quod fortaſſe obtinerem; *Cic.* Non referam ignaviam, & alia magis ſceleſta, quorum penitere oportet: taceo furta, *&c.* Nec ea dico, quæ ſi dicam, tamen infirmare non poſſis; *Cic. Ver.* 1.— Note, this *Figure* is often call'd PARALEIPSIS, a *Paſſing-over*, from παραλείπω, *prætermitto*; and ſometimes PARASIOPESIS, a *Concealing*, from παρασιωπάω, *reticeo.* See *Philem.* ver. 19.

VI. APOSTROPHE, Ἀποστροφὴ, Addreſs or *Turning aſide*, from ἀπὸ, *ab*, & στρέφω, *verto*; AS, Dî cœptis (nam vos mutâſtis & illas) aſpirate; *Ovid. Met.* 1. Vos enim, Albani tumuli, atque luci, vos, inquam, imploro atque obteſtor; *Cic. pro Milon.* Muſa mihi cauſas memora; *Virg. Æn.* 1. Vi potitur: Quid non mortalia Pectora cogis Auri ſacra Fames? *Virg.* Vos, vos appello fortiſſimi viri, qui multum pro Patriâ Sanguinem effudiſtis; *Cic. pro Milon.* Vos ô clariſſima Mundi Lumina; *Virg.* Et vos, ô Lauri, carpam, & te proxima Myrte; *Virg.* Munera Bacche tua; *Virg.* Unguibus, Accipiter, ſaucia facta tuis; *Ovid. Triſt.* See alſo a moſt beautiful *Apoſtrophe* in *Tully*'s fifth *Tuſc. Queſtion*, O Vitæ Philoſophia Dux, *&c.* See alſo *Pſalm* xlii. 5, 6. and *Prov.* vi. 6, 7, *&c.* and *Pſalm* ii. 9, 10. *Hoſ.* xiii. 9. *Iſa.* i. 2. *Pſalm* iii. 3. *Gen.* xlix. 18. *&c.*

VII. ANASTROPHE, Ἀναστροφὴ, *Suſpenſion*, or INVERSION, which creates a pleaſing *Suſpence*, from ἀναστρέφω, *retrò verto*; AS, Quid deinde? quid cenſetis? Furtum fortaſſe aut Prædam aliquam? *Cic. in Ver. Deinde cum diu ſuſpendiſſet Judicum animos, ſubjecit quod multo eſſet improbius.* Arma

Virumque

Virumque cano; *Virg. Æn.* 1. And ſuch as this of *Virgil*'s, *Ecl.* 8.

Paſtorum Muſam, *Damonis* & *Alpheſibœi*,
Immemor Herbarum quos eſt mirata Juvenca
Certantes; quorum ſtupefactæ Carmine Lynces;
Et mutata ſuos requierunt Flumina Curſus;
Damonis Muſam dicemus & *Alpheſibœi*.

Take away, in ſuch a Caſe, the *Inverſion*, and place the Words in Grammatical Order, and you'll take away all the Majeſty, Grace, and Harmony of the Expreſſions, as the Archbiſhop of *Cambray* and Mr. *Blackwall* well obſerve. 'Tis alſo call'd PARALLAGE, *Tranſplacing*; AS, Maria omnia circum; *Virg.* Tranſtra per & remos; *Virg.* Italiam contra; *Virg.* Mecum, tecum, Quibus de Rebus, *&c.*

VIII. EROTESIS, Ἐρώτησις, or EROTEMA, *Interrogation*, from ἐρωτάω, *interrogo*; AS, Et procul, ô miſeri, quæ tanta Inſania, Cives? Creditis evectos hoſtes? aut ulla putatis Dona carere dolis Danaum? ſic notus Ulyſſes? *Virg. Æn.* 2. Nonne ego te vidi Damonis peſſime Caprum Excipere inſidiis? *Virg. Ecl.* 3. Quouſque tandem, Catilina, abutere Patientiâ? *Cic.* Quem Virum aut Heroa Lyrâ vel acri Tibiâ ſumes celebrare, Clio? Quem Deum? *Hor.* i. 12. 'Tis alſo call'd PUSMA, *Queſtion.* See *Jonas* i. 8. *Gen.* iv. 7. *Job* viii. 3, 11. *Zech.* iv. 7. *Job* iii. 11, 12. *Pſalm* lxxvii. 7. *Acts* ii. 37. — *N.* This *Figure* is likewiſe called ANACOENOSIS, Expoſtulation or *Communication*, from ἀναϰοινόω, *communico*, when the Interrogation is made to an Enemy; or SYMBOULEUSIS, *Conſultation*, from συμβουλεύω, *ſimul conſulto*; AS, Quin denique, quid cenſetis? cedo ſi vos in eo loco eſſetis, quid aliud feciſſetis? *Cic.* See alſo *Iſa.* v. 3, 4. *&c. Mal.* i. 6. *Jer.* xxiii. 23.

Luke

Luke xi. 19. 1 *Cor.* iv. 21. *Gal.* iv. 21. *&c.* Quæro, ſi te hodie domum tuam redeuntem coacti Homines, & armati, non modò Limine, Tectoque Ædium tuarum, ſed primo Aditu, Veſtibuloque prohibuerint, quid acturus ſis; *Cic.*

IX. PROLEPSIS, Πρόληψις, or PROCATALEPSIS, *Prevention*, from πρὸ, *ante*, & λαμβάνω, *capio*; AS, Malè judicavit populus; at judicavit: Non debuit, at potuit: Non fero, at multi clariſſimi & ſapientiſſimi cives tulerunt; *Cic. pro Planc.* The *Objection* in a *Prolepſis* is call'd HYPOPHORA, an *Objection*, and is generally introduc'd with *Etſi*, *licet*, *quanquam*, *dicat aliquis*, *quærat aliquis*, *at inquis*, &c. The *Anſwer* is call'd ANTHYPOPHORA, a *Reply to the Objection*, and is uſually brought in with *Tamen*, *reſpondeo hunc in modum*, *ac inquam ego*, &c. AS, But ſome Man will ſay, How are the Dead raiſed up, *&c?* Thou Fool, *&c.* 1 *Cor.* xv. 35, 36. Dicet aliquis, hæc igitur eſt tua diſciplina? Sic tu inſtituis adoleſcentes? *Cic. pro Cæl.* If the *Objection* is turn'd to an Argument againſt the Adverſary, 'tis call'd ANTISTROPHE, a *Back-ſtroke*; or BIANON, a *violent Retort*; or METASTASIS, *Tranſmutation*, AS, Imo equidem, neque enim ſi occidiſſem, ſepeliſſem. *See alſo* Matth. xv. 26, 27. 1 Kings xviii. 17, 18. If the *Objection* is *rejected* as abſurd, 'tis call'd a REJECTION. See *Matth.* xvi. 22, 23. *Luke* ix. 55. *Acts* viii. 20. *Mark* iv. 6, 7. *Pſalm* l. 1 6. By ſome the *Objection* only is call'd *Prolepſis*, and the Anſwer HYPOBOLE, a *Subjection*; or PROSAPODOSIS, a *Reply*; AS, Hic aliquis mihi dicat, Cur ego Amicum Offendam in Nugis? Hæ Nugæ ſeria ducunt In Mala; *Hor.* See alſo *Rom.* vi. 1, 2.— N. *Prolepſis* is alſo often call'd PRÆMUNITIO. See *Iſa.* xxxvii. 23. *Matth.* xxi. 24, 25. *Rom.* ix. 19, 20. *Rom.* vi. 15. *&c.*

X. SYNCHORESIS, Συγχώρησις, *Conceſſion*, from συγχωρέω, *concedo*; AS, Sit Sacrilegus, ſit fur, ſit flagitiorum omnium vitiorumque Princeps; at eſt bonus Imperator; *Cic. pro Verre.* Quid tum ſi fuſcus *Amyntas?* Et nigræ violæ ſunt & Vaccinia nigra; *Virg.* Imo habeat, valeat, vivat cum illâ; perfundat, pereat, perdat, nihil ad me attinet; *Ter. Adelph.* Neque te teneo neque dicta refello, I ſequere Italiam ventis, pete regna per undas; *Virg. Æn.* 4. See alſo *Rom.* xi. 19, 20. Note, when we plainly give up one Part of the Argument to carry the reſt, this Figure is call'd EPITROPE, *Permiſſion*, from ἐπιτρέπω, *permitto*; AS, Non dabitur, eſto, prohibere *Latinis:* At trahere, atque Moras tantis licet addere Rebus; *Virg.* Græci in plurimis rebus excellunt. *Reſp.* Tribuo Græcis Literas, do multarum Artium Diſciplinam, Ingeniorum acumen, dicendi copiam, denique etiam ſiqua alia ſibi ſumunt, non repugno: Teſtimoniorum Religionem & Fidem nunquam iſta Natio coluit; *Cic. pro Flac.* See *Eccl.* xi. 9. *Rom.* ii. 17, *&c. Prov.* vi. 10. 'Tis alſo call'd EPICHORESIS, a *Conceſſion.* Note, when an *Objection* is agreed to, and turn'd upon the Objector, 'tis call'd PAROMOLOGIA, a *joint Confeſſion*, from παρὰ, *ſimul*, & ὁμολογέω, *confiteor.* See *James* ii. 19.

XI. METABASIS, Μετάβασις, TRANSITION, from μετὰ, *trans*, & βαίνω, *eo*; AS, Quoniam de genere belli dixi, nunc de Magnitudine pauca dicam; *CIC.* Hactenus Arvorum cultus, & ſidera Cœli; Nunc te, Bacche, canam; *VIRG.* See a beautiful *Tranſition* from the *Poet*'s own Narration to *Hector*'s; Hom. Il. 15. ver. 348. See alſo another in *Virgil*, *Æn.* 9. ver. 634, and *Æn.* 11. ver. 729. See likewiſe *Horace*, Lib. 2. Od. 13. See 1 *Cor.* xii. 31. 1 *Cor.* xv. 1, 2. 1 *Cor.* xi. 17. To this Head may be refer'd PARECBASIS, or ECBOLE, or DIEXODOS, a *Digreſſion*; AS,

AS, Res ipſa hortari videtur de Civitate paucis differere; *Salluſt.* And ANACHORESIS, a *Regreſſion*; AS, Illuc unde abiit redeo; *Hor.* 1. Sed ut eò revertatur, unde hæc declinavit Oratio; *Cic.* Alſo EPANACLESIS, *Revocation*; AS, Sed nimis hâc de re multa, quare in gyrum contraham Orationem. And APODIOXIS, *Rejection*; AS, Sed de Lucullo dicam alio loco; *Cic.* See *Heb.* xi. 32.

XII. PERIPHRASIS, Περίφρασις, *Circumlocution*, from περιφράζομαι, *circumloquor*; AS, Et jam ſumma procul Villarum culmina fumant, Majoreſque cadunt altis de montibus umbræ; *Virg. Ecl.* 1. for, *'Tis near Sun-ſet.* Chironis Alumnus *for* Achilles. Trojani Belli Scriptor *for* Homerus; *Hor.* Vir ſapientiæ ſtudioſus *for* Philoſophus. Cubito ſe emungens *for* Salſamentarius. Ars Cogitandi *for* Logica. Legum & civium Libertatis Oppreſſor *for* a Tyrant. *&c.* THUS, *Fecerunt Servi Milonis, neque ſciente neque præſente Domino, id quod ſuos quiſque Servos in tali Re facere voluiſſet*, ſays *Cicero* to ſcreen his Client, inſtead of ſaying downright *Interfecerunt Clodium.* See 2 *Pet.* i. 14. *Joſh.* xxiii. 14. *Rom.* iv. 11. 1 *Tim.* ii. 7. *John* xxi. 20. *Mark* xiv. 25. *Job* xviii. 14. *&c.*

XIII. CLIMAX, Κλίμαξ, *Gradation* or Amplification by Steps, from κλίμαξ, *Scala*, a Ladder; AS, Africano induſtria virtutem, virtus Gloriam, gloria æmulos comparavit; *Cornific.* Mars videt hanc, viſamque cupit, potiturque cupitâ; *Ovid.* Quæ reliqua Spes Libertatis manet, ſi illis, & quod libet, licet; & quod licet, poſſunt; & quod poſſunt, audent; & quod audent, faciunt? *Cic.* Torva leæna lupum ſequitur, lupus ipſe capellam; Florentem cityſum ſequitur laſciva capella; *Virg. Ecl.* 2. In urbe luxuries creatur; ex luxuria exiſtat avaritia neceſſe eſt; ex avaritia erumpat audacia: inde omnia ſcelera ac maleficia naſcuntur; *Cic. pro Roſc.*

See alſo *Rom.* v. 3, 4, 5. *Matth.* x. 40. 2 *Pet.* i. 5, 7. 1 *Cor.* xi. 3. 1 *Cor.* iii. 21. *Rom.* x. 14, 15. *&c.* *Note*, AMPLIFICATIO, or an INCREMENTUM, is often made without a ſtrict *Climax*; AS, Nihil agis, nihil moliris, nihil cogitas, quod ego non modò audiam, ſed etiam videam, planéque ſentiam; *Cic. in Cat.* Juſtum & tenacem propoſiti virum, Non ardor civium prava jubentium, Non vultus inſtantis Tyranni Mente quatit ſolidâ, *&c. Hor.* When it riſes, 'tis call'd ANABASIS, *Aſcenſion*; AS, Facinus eſt vincire civem *Romanum*, ſcelus verberare, prope parricidium necare, quid dicam in crucem tollere? *Cic. pro Rabir.* See *Rom.* viii. 29, 30. When it falls, 'tis call'd CATABASIS, *Deſcenſion*, or DECREMENTUM; AS, Nulla Crux ibi fuit, nulla Nex, nulla Verberatio, imo ne Cuſtodia quidem. See *Matth.* v. 18.

XIV. ASYNDETON, Ἀσύνδετον, *Omiſſion of a Copulative*, from α *privat.* & συνδέω, *conjungo*; AS, Ferte citi flammas, date vela, impellite Remos; *Virg. Æn.* 4. Tum Spectaculum horribile in campis patentibus: Sequi, fugere, occidi, capi; *Salluſt. Jug.* Tot res repentè circumvalluſt, unde emergi non poteſt; Vis, Egeſtas, Injuſtitia, Solitudo, Infamia. *See alſo* 1 Cor. xiii. 4, 5. 1 Tim. iii. 2, 3. Rom. i. 29. Rom. iii. 11, 12. 1 Theſ. v. 16. *&c.* *This Figure is* alſo call'd DIALYTON, *Diſſolution*, from διαλύω, *diſſolvo*; AS, Cæteros ruerem, agerem, raperem, tunderem, proſternerem; *Ter.* Veni, vidi, vici; *Cæſar.* It's oppoſite Figure is POLYSYNDETON, *Many Copulatives*; AS, Fataque fortunaſque virûm moreſque manuſque. Me præ cæteris & colit, & obſervat, & diligit; *Cic. in Epiſt.* Et ſomnus, & vinum, & epulæ, & ſcorta, & balneæ, Corpora atque Animos enervant; *Liv.* See alſo *Acts* i. 13. *Gal.* iv. 10. *Rom.* viii. 38, 39. *Pſalm* xviii. 3. *&c.*

XV. OXY-

XV. OXYMORON, Ὀξύμωρον (a *Sharp Blunt*, that is) ſeeming *Contradiction*, from ὀξὺς, *acutus*, & μωρὸς, *ſtultus*; AS, Cum tacent, clamant; *Cic.* Id aliquid nihil eſt; *Ter. Andr.* Ut cum Ratione inſanias; *Ter. Eun.* Tu pol, ſi ſapis, quod ſcis, neſcias; *Ter. Heaut.* Innumeri Numeri. Concordia diſcors. Tu non inventa reperta es; *Ovid. Met.* 1. Ne ſit ſcelerata facit Scelus; *Met.* 7. Injuſtaque juſta peregit; *Met.* 11. See alſo *Job* xxii. 6. *Jer.* xxii. 19. 1 *Tim.* v. 6. *Iſa.* lviii. 10.— *N.* To this *Figure* may be refer'd SYNOECEIOSIS, an *Uniting*, from σύνοικος, *ſimul habitans*, where *Contraries* are affirm'd of the ſame Subject; AS, Tum quod adeſt deſit, quam quod non adſit Avaro. Cum eo nimirum Hoſte res eſt, qui nec bonam nec malam Fortunam ferre poteſt; *Liv.* See alſo *Eccleſ.* ix. 2. *Job* xxi. 23. *Pſalm* cxxxix. 12. *Rom.* xiv. 5. *Prov.* xi. 24. Eternity! thou pleaſing, dreadful Thought! *Addiſon.* And this beautiful one in Mr. *Pope*'s Eſſay on Man— *Ep.* 1.

All *Nature* is but *Art*, unknown to thee;
All *Chance*, *Direction* which thou canſt not ſee:
All *Diſcord*, *Harmony* not underſtood;
All Partial *Evil*, Univerſal *Good*:
And Spite of Pride, in erring Reaſon's Spite,
One Truth is clear, "*Whatever Is, is right.*"

XVI. ENANTIOSIS, Ἐναντίωσις, *Oppoſition*, from ἐναντίος, *contrarius*; AS, Alba liguſtra cadunt, vaccinia nigra leguntur; *Virg.* Obſequium Amicos, Veritas Odium parit; *Ter.* Flectere ſi nequeo Superos, Acheronta movebo; *Virg.* Odit Populus Romanus privatam Luxuriam, publicam Munificentiam diligit; *Cic.* See *Romans* ii. 21, 22, 23. *James* iii. 10, 11.— *N.* This *Figure* is alſo call'd ANTITHESIS, or ANTITHETON, i. e. *Oppoſition*; AS, Egentes in locupletes, perditi in bonos, ſervi in dominos, armabantur; *Cic.* See a beautiful

a beautiful *Contraſt* or *Oppoſition* in *Virgil*'s Deſcription of the *Court* and *Country*, 1 Geor. ver. 461, *&c.* ver. 467. *&c. See alſo* Prov. xiv. 11. 34. Iſa. lix. 9. Jam. i. 1. Prov. xxix. 2, 7. Prov. iii. 35. Iſa. v. 20. *&c.*

XVII. PARABOLE, Παραβολὴ, *Compariſon*, from παραβάλλω, *confero*; AS, Os humeroſque Deo ſimilis; *Virg.* Repentè enim te, tanquam Serpens è latibulis, oculis eminentibus, inflato collo, tumidis cervicibus, intuliſti; *Cic. in Vatin.* See *Pſalm* i. 3. This *Figure* is uſually call'd a SIMILE, whoſe Signs are *Ut*, *velut*, *tanquam*, *inſtar*, *quaſi*, *ſicut enim*, *nam veluti*, *quemadmodum*, &c. Its Parts are PROTASIS, *Propoſition*, from προτείνω, *propono*, and APODOSIS, a *Return*, from ἀποδίδωμι, *reddo*; AS, *Prot.* Ut Pueri, cum nuces ſparguntur, currunt & rixantur: *Apod.* Sic iſti qui Arces diripiunt.— *N.* This Figure *Parabole* is call'd by ſome SYMBOLE, *Compariſon*, from συμβάλλω, *confero*. See *Prov.* xxvi. 1, 14. *Prov.* xxviii. 15. *Prov.* x. 25. *Prov.* xix. 10. 2 *Tim.* iii. 8. And alſo SYNCRISIS, *Judging between*, from σὺν, *ſimul*, & κρίσις, *judicium*. See *Prov.* xiv. 1. *Prov.* x. 1. *Prov.* iii. 33. *Iſa.* lxv. 12. *Luke* xxiii. 39, 41. If the Compariſon is made from *Diſſimilitude*, 'tis call'd DISSIMILITUDO, or ANOMOIOSIS, from ἀνομοιόω, *diſſimile reddo*; or DIAPHORA, *Difference*. See *Iſa.* i. 3. *Jer.* viii. 7. *Luke* ix. 58. See *Allegory*, and *Iſa.* v. 1. *Ezek.* xvii. 2. *&c.*

XVIII. HYPOTYPOSIS, Ὑποτύπωσις, *Lively Deſcription*, from ὑποτυπόω, *delineo*; AS Obſtupui, ſteteruntque comæ, & vox faucibus hæſit; *Virg.* Conſtitit in digitos extemplò arrectus uterque; Brachiaque ad ſuperas interritus extulit auras, *&c. Virg. Æn.* 5. See Sir *John Denham* on the River *Thames*— O could I flow like thee, and make thy Stream— My great Example, as it is my Theme!— Tho' deep, yet clear; tho' gentle, yet not dull;—Strong without

without Rage; without o'erflowing, full.—*See alſo* Iſaiah i. 5, 6. *&c.*—*N.* This Figure is likewiſe call'd DIATYPOSIS, *perfect Deſcription*; as, This of a *Drunken-Bout*—Videbar videre alios intrantes, alios verò exeuntes; quoſdam ex vino vacillantes, quoſdam heſternâ potatione oſcitantes: humus erat immunda, lutulenta vino, *&c. Quintil.* 'Tis alſo often call'd CHARACTERISMUS, *Characterizing*, ENARGIA, *Clear Expreſſion*, VISIO, *Viſion*, EICON, *Image*, a Repreſentation of Things diſtant and paſt as if ſeen and preſent; as, In this of a *City beſieg'd*—Fuſæ per domos ac templa flammæ; & ruentium tectorum fragor; & ex diverſis clamoribus unus quidem ſonus: aliorum fuga incerta; alii in extremo complexu ſuorum cohærentes; & infantium fæminarumque ploratus; & malè uſque in illum diem ſervati fato ſenes: tum profanorum ſacrorumque direptio; efferentium prædas, repetentiumque diſcurſus; & conata retinere infantem ſuum mater; & ſicubi majus lucrum eſt, pugna inter victores; *Quint.* See alſo *Pſalm* cvii. 25, 26, *&c.* See likewiſe *Virg. Æn.* 11. 637. alſo *Æn.* 8. 689. *Cum ſexcentis aliis paſſim inter Authores.* See Mr. *THOMSON*'s *Seaſons.* See alſo *Prov.* xxiii. 29, *&c. Pſalm* xxxvii. 35, 36, 37. *Lam.* iv. 8, 9, 10, *&c. Jer.* iv. 19, 20, *&c. Iſa.* xxxiv. 11, *&c.*

XIX. PROSOPOPOEIA, Προσωποποιΐα, *Fiction of a Perſon*, from πρόσωπον, *Perſona*, & ποιέω, *facio*; AS, Dividit, & dictis mœrentia pectora mulcet: O ſocii, neque enim ignari ſumus ante malorum, O paſſi graviora! dabit Deus his quoque finem, *&c. Virg. Æn.* 2. Patria tua tecum, *Catilina*, ſic agit, & quodammodo tacita loquitur—Nullum jam tot annos facinus extitit, niſi per te; nullum Flagitium ſine te, *&c. Cic.* And *Ovid* brings in the *Earth* thus complaining of *Phaeton* to *Jupiter*, Hoſne mihi fructus, hunc fertilitatis

tilitatis honorem, Officiique refers, *&c?* *Met.* 2. See alſo *Iſaiah* xiv. 8. *Joſh.* xxiv. 27. *Judg.* ix. 8. *Pſalm* xcviii. 8. *Iſa.* xxxv. 1. *Prov.* viii. 1. *&c.* & *ubivis.* *N.* When two are brought in diſcourſing, 'tis call'd SERMOCINATIO. See *Hoſea* xii. 7, 8, 9. *&c.* Eſt etiam *Proſopopœiæ* fingere Formas pro Perſonis; ùt, *Famæ*, *Invidiæ*, *Voluptatis*, & multarum aliarum rerum in *Virgilio*, *Ovidio*, &c. *N.* In *Introducing Perſons*, Ratio eſt habenda *Decori*; ut ſcilicet conſentanea Perſonis tribuatur Oratio: quâ de re prudenter *Horatius*— *Intererit multum Davuſne loquatur*, &c. Art. Poët.

Obſerve the Characters of thoſe that ſpeak,
Whether an honeſt Servant or a Cheat,
Or one whoſe Blood boils in his youthful Veins;
Or a grave Matron, or a buſy Nurſe,
Extorting Merchants, careful Huſbandmen,
Argives or *Thebans*, *Aſians* or *Greeks*.

ROSCOMMON.

XX. EPIPHONEMA, Ἐπιφώνημα, *Acclamation* or *Sentence* containing a lively Remark, from ἐπιφωνέω, *acclamo*; AS, Quam ut adipiſcantur omnes optant, eandem accuſant adepti: Tanta eſt Stultitia & Perverſitas! *Cic. de Senect.* Tantæ molis erat Romanam condere Gentem! *Virg. Æn.* 1. Tantæne animis cœleſtibus iræ? *Virg. Æn.* 1. Adeo in teneris conſueſcere multum eſt! *Virg. Geor.* 2. Tantum Relligio potuit ſuadere malorum! *Lucret.* 1. See *Pſalm* ii. 12. *Matth.* xxii. 14. *Pſalm* lxxii. & ult. *Acts* xix. 20. *Mark* vii. 37. *&c.*

N. 1. THERE are a few FIGURES *more* OF LESS NOTE mention'd by *Rhetoricians*. And theſe are, 1. ATHROESMUS or SYNATHROESMUS, from συναθροίζω, *congrego*, a Gathering together; as, *Grammaticus*, *Rhetor*, *Geometres*, *Pictor*, *Aliptes*, *Augur*, *Schenobates*, *Medicus*, *Magus*; *omnia novit*; Juv. Sat. 3. See *Iſa.*

Isa. iii. 16. *Isa.* i. 11. *Rom.* i. 29, 30. *&c.* This Figure is alſo call'd SYRMUS, *Drawing together*, from σύρω, *traho*; and HIRMOS, or *Heirmos*, *Connection*, from εἴρω, *necto*. 2. DICAIOLOGIA, *Giving a juſt Reaſon*, from δίκαιος, *juſtus*, & λόγος, *Ratio*; call'd likewiſe ÆTIOLOGY, *Giving a Reaſon*, from αἰτία, *Cauſa*, & λέγω, *dico*; as, *Sperne Voluptates, nocet empta dolore Voluptas.* If the Reaſon is evident in the Expreſſion, 'tis call'd APODEIXIS, *Demonſtration.* See *Gal.* vi. 7. *Job* viii. 11. *Prov.* vi. 27. *Rom.* i. 20, 21. *&c.* 3. EMPHASIS, *Significancy*, or, Earneſt and forcible Expreſſion, or, an *Emphaſis* or Accent ſet upon a Word in the ſpeaking of it, from ἐμφαίνω, *illuſtro.* See *Eccl.* x. 20. *Job* xvii. 14. *Prov.* xxx. 8, 9. *Matth.* xii. 35, *&c.* *Emphaſis* eſt etiam cum ex aliquo dicto latens aliquid eruitur, ùt *Virg.* de Cyclope—*Jacuitque per antrum Immenſum*—Æn. 3. Ubi prodigioſam illam corporis magnitudinem è loci ſpatio intelligimus. 4. EUPHONIA, a *Well-ſounding* in Words, from εὖ, *benè*, & φωνὴ, *ſonus.* 5. ENALLAXIS, ſo call'd by *Longinus*, or ENALLAGE, is an *Exchange* of *Caſes*, *Tenſes*, *Perſons*, *Numbers*, or *Genders*, from ἐναλλάττω, *permuto*; as, *Populo ut placerent quas feciſſet Fabulas*, for, *Fabulæ*; Ter. in Prol. Andr. *In eo anno Alexander moritur*, for, *moriebatur. Diceres illos indefatigatos*, for, *Aliquis diceret. Ubi te Ignaviæ tradideris*, Salluſt, for, *Homines tradiderint. Turba ruunt*, for, *Turbæ. Gens armati erant*, for, *armata. N.* It includes the Grammatical Figures *Syntheſis* & *Antiptoſis*, which look for in the *Index.* 6. HENDIADIS, *One thing* expreſs'd *by two*, from ἓν διὰ δυοῖν, *Unum per duo*; as, *Maculis inſignis & Albo*, for, *albis maculis*; Virg. *In prædam partemque*, for, *prædæ partem*; Geor. 3. 223. *Cum canerem reges & prælia*, for, *prælia regum*; Virg. Ecl. 6. 7. HYPERBATON, a *Paſſing*

over, by which means the Order of the Words are diſturb'd, from ὑπερβαίνω, *tranſgredior*; call'd alſo SYNCHYSIS, *Confuſion*, and ANACOLUTHON, *Following not in Order*; as, *Vina, bonus quæ deinde cadis onerarat Aceſtes, Litore Trinacrio, dederatque abeuntibus heros, Dividit*, for, *Dividit vina, quæ bonus*, &c. Virg. Æn. 1. See *Epheſ.* ii. 1. *Epheſ.* v. 3. 8. HYSTEROLOGIA, or HYSTERON-PROTERON, that is, *Putting the laſt firſt*, from ὕστερος, *poſterior*, & πρότερος, *prior*; as, *Moriamur, & in media arma ruamus*; Virg Æn. 2. 353. *Valet atque vivit*; Ter. *He was bred and born at* Holt. See *Pſalm* vii. 14. *Homer* often uſes this Figure; hence ſays *Cicero*, Reſpondebo tibi ὕστερον πρότερον Ὁμηρικῶς. *Ad Attic.* 1. 16. 9. MERISMUS, or EPIMERISMUS, *Diſtribution*, from μερίζομαι, *divido*; as, *Cujus omnes corporis partes ad nequitiam ſunt appoſitiſſimæ; oculi ad petulantem laſciviam, manus ad rapinam, venter ad aviditatem*; Rutil. *Quæ mare nunc terraſque metu, cælumque fatigat*; Virg. See *Pſalm* v. 9. 10. PARADEIGMA, *Example*, from παραδείκνυμι, *juxta oſtendo*; as, *Periculum eſt, ne, quemadmodum Marii & Scyllæ Diſſidium; ita Pompeii & Cæſaris laceret Rempublicam. Idem hocce Pyrrhus factitavit*; Ter. Eun. 11. PARELCON, call'd by ſome *Parolce*, that is, *Prolonging* or adding to a Word, from παρέλκω, *protraho*; as, *Ehodum, hoccine, quipote*; and thus *dum, pte, te, met, nam, quam*, are *Expletives* added; as, *Socia adeſdum*; Ter. 'Tis the ſame Grammatical Figure as *Paragoge*. 12. PARRHESIA, *Speaking the Whole freely*, from πᾶν, *omne*, & ῥέω, *dico*, either accuſing openly, or freely owning the Thing charg'd and defending it; as, *Fur es ait Pedio*; Perſ. *Habetis confitentem Reum. Me igitur de invidioſis rebus, ut ille putat, attendite*; Cic. See *Job* xxxii. 21, 22. *Gal.* i. 10. *Pſalm* xlvi. 2, 3. *&c.* — Some *Rhetoricians*

ricians likewiſe add the following as FIGURES, 1. GNOME, a *Noted Saying* univerſally applicable, from γνόω, *noſco*; as, *Obſequium amicos, veritas odium parit*; Ter. *Ne quid nimis*; Ter. *Velle ſuum cuique eſt*; Perſ. *Frontis nulla fides*; Juv. See *Prov.* x. 5, 19. *&c.* 2. NOEMA, a *Reflexion*, from νοέω, *in animo verſo*; call'd alſo CHREIA, an *uſeful Obſervation* applied to particulars, from χρήομαι, *utor*; as, *A Fool's Wrath is ſoon known, but the Wiſe concealeth his Thoughts.* See *Prov.* x. 19. *Prov.* x. 5. *Eccl.* xii. 11. *&c.* 3. HORISMUS, *Definition*, from ὁρίζω, *definio*; as, *Virtus eſt vitium fugere*; Hor. See *Job* xxviii. 28. *Gal.* v. 19, 20. *Prov.* xxvii. 3, 4, *&c.* 4. EXEGESIS, or EPEXEGESIS, *Explication*, from ἐξηγοῦμαι, *explico*; call'd alſo ECPHRASIS, from ἐκφράζω, *planè eloquor*; as, P. *Cæna dubia apponitur.* G. *Quid iſtuc verbi eſt.* P. *Ubi tu dubites, quid ſumas potiſſimum*; Ter. Phor. See *Rom.* xi. 7, 8. *Iſa.* li. 2. *Rom.* vii. 18. *Iſa.* i. 2, 3. Like to which is PROECTHESIS, *Explaining* what went *before*, from προεκτίθημι, *priore loco expono*; as, *Tres Notus abreptas in* Saxa latentia *torquet*; Saxa *vocant Itali mediis quæ in fluctibus* Aras; *Virg.* See *Mark* iii. 4. *Matth.* xii. 11. *Matth.* ix. 12, 13. *&c.* 5. HYPOZEUXIS, *Subjoining* proper Words to Words, from ὑπὸ, *ſub*, & ζεύγνυμι, *jungo*; as, Animum *vincere*, iracundiam *cohibere*, victoriam *temperare*, &c. Cic. 6. ISOCOLON, *Equality of Parts*, from ἴσος, *æqualis*, & κῶλον, *Membrum* or COMPAR *Equality*, where the Members of a Paſſage anſwer each other in almoſt a like Number of Syllables; as, *The Ox knoweth his Owner, And the Aſs his Maſter's Crib*; Iſa. i. 5. See *Amos* v. 24. *Prov.* xxi. 18. *Prov.* xix. 29. *Iſa.* xxix. 1. *&c.* 7. PATHOPOEIA, *Expreſſing the Affection* of the Mind, or working on the *Paſſions*, from πάθος, *Affectus*, & ποιέω, *facio.*

cio. See *Iſa.* xlix. 15. *Jer.* xxxi. 20. *Jer.* ix. 1, 2. *Hoſ.* xi. 8, 9. 1 *Cor.* iv. 14, 15. 2 *Cor.* ii. 4. *Jer.* xxiii. 9, 10. *&c.* 8. PÆANISMUS, *Rejoicing*, from παιανίζω, *Pæanem cano*; as, Sing unto the Lord a new Song. O be joyful in the Lord all ye Lands; *Pſalm* c. *Vivamus mea Leſbia, atque amemus*; Catull. See *Cant.* ii. 13, 14. *&c.* 9. ANAMNESIS, *Calling to Remembrance*, from ἀναμιμνήσκω, *in mentem revoco*; as, *Pſalm* cxxxviii. 1. By the Rivers, there we ſat down, yea, we wept when we remembred Sion. *See* Luke xv. 17. Gen. xxxii. 10. Pſalm lxxvii. 5, 6. Prov. v. 12. *&c.* 10. PARADOXON, a *Paradox* or Sentence bringing in ſomething ſtrange and unexpected, from παρὰ, *præter*, & δόξα, *Opinio*; as, *In me quidvis harum rerum convenit, quæ ſunt dicta in Stultum*, caudex, ſtipes, aſinus, plumbeus; *in illum nihil poteſt: nam exſuperat ejus Stultitia hæc omnia*; Ter. Heaut. *Non vitioſus Homo es*, Zoile, *ſed es Vitium*; Martial. *Statuunt* non furandum, & furantur. *&c.* *Tully* treats of theſe *Paradoxes*, 1. Quod ſolum bonum, honeſtum. 2. Quod ſeipsâ contenta Virtus ad beatè vivendum. 3. Æqualia eſſe Peccata. 4. Omnes ſtultos inſanire. 5. Omnes Sapientes liberos eſſe, & Stultos omnes Servos. 6. Quod ſolus Sapiens dives ſit.

N. 2. Some add the following LOGICAL FIGURES to their Treatiſes of *Rhetoric*, but ſomewhat improperly: 1. DILEMMA, a *double Argument*, from δὶς, *bis*, & λῆμμα, *Aſſumptio*; as, *If he be a good Man, why ſpeak you ill of him? if he be naught, why do you keep him Company.* See 2 *Cor.* ix. 17. *John* xviii. 23. *Matth.* xxi. 25. *&c.* 2. SYLLOGISMUS, a *Concluſion from juſt Reaſoning*, from συλλογίζομαι, *Ratiocinatione colligo*; it conſiſts of three Parts, *Propoſition*, *Aſſumption*, and *Concluſion*, or *Major*, *Minor*, and *Concluſion*; as, *Every Virtue is honourable, Patience is a Virtue, Therefore Patience*

is

is honourable. See *John* viii. 47. *&c.* 3. SOPHISMA, a *Concluſion from falſe Reaſoning*, from σοφίζω, *vafrè comminiſcor*; call'd alſo PARALOGISMUS, from παραλογίζομαι, *Argumentatione decipio*; as, *Whatever runs, when it runs, has Feet; But this Houſe runs when it runs: Therefore this Houſe has Feet.* 4. HYPOTHESIS, Argumentation grounded on *Suppoſition*, from ὑποτίθημι, *ſuppono*; as, *Si Mens humana cogitat, eſt immortalis; Sed Mens humana cogitat: Ergo eſt immortalis.* 5. SORITES, an *Heaping up* many Propoſitions for one Concluſion, from σωρὸς, *acervus*; as, *Every Thing in the World is finite, Every finite Thing hath a Beginning, Every Thing that hath a Beginning hath a firſt Author, That firſt Author muſt be God, Therefore there is a God.* 6. ENTHYMEMA, *Retaining in Thought*, from ἐνθυμέομαι, *mente concipio*, an imperfect *Syllogiſm*, where either the *Major* or *Minor* is ſuppreſs'd; as, *Deus regit Mundum, Ergo eſt Omnipotens.* 7. INDUCTIO is an Argument which in undoubted Things gains Aſſent; as, *Quod pomum pulcherrimum? Puto quod optimum.* 8. EPICHEREMA, *Aggreſſio*, is a ſhort Argumentation couching all Parts in one Sentence; as, *Sine Cauſa Servus Dominum accuſet?* &c.

N. 3. As for GRAMMATICAL FIGURES, ſuch as, in *Orthography*, METAPLASMUS, PROTHESIS, APHÆRESIS, SYNCOPE, EPENTHESIS, APOCOPE, PARAGOGE, METATHESIS, ANTITHESIS or ANTISTOICHON, and TMESIS, See my *Latin Grammar*, p. 73. Edit. 2. In *Etymology*, for ENALLAGE or ANTIMERIA, putting one Part of Speech for another, See *Lat. Gram.* p. 74. In *Syntaxis*, for ELLIPSIS, APPOSITIO, EVOCATIO, SYLLEPSIS, PROLEPSIS, ZEUGMA,

SYNTHESIS

SYNTHESIS or SYNESIS, ANTIPTOSIS, SYNECDOCHE: Alſo, HELLENISMUS or GRÆCISMUS, PLEONASMUS, SOLOECISMUS, BARBARISMUS, ARCHAISMUS, See *Lat. Gram.* p. 74, 75, 76. In *Proſodia*, for SYNALOEPHA, ECTHLIPSIS, SYNÆRESIS or CRASIS, DIÆRESIS, CÆSURA, SYSTOLE, DIASTOLE, call'd alſo ECTASIS, *Extenſion*, See *Lat. Gram.* p. 84, 85. For PARENTHESIS, HYPHEN, DIÆRESIS or DIALYSIS, and APOSTROPHE, See *Lat. Gram.* p. 4. If you want their *Derivations*, 'tis eaſy to conſult your *Dictionary*, or *Lexicon.* Obſ. *Diæreſis* is alſo call'd DIACOPE, from διακόπτω, *diſſeco*; and DIACHORISMUS, from διαχωρίζω, *divido*; as, *Sylüæ*, for *Sylvæ.*

N. 4. Puzzling Grammarians call ZEUGMA (or, The *Connexion* of many Words to one common One) if the Common Word ſtands firſt, PROTOZEUGMA; as, Sunt *nobis mitia poma, Caſtaneæ molles, & preſſi copia lactis*; Virg. If in the Middle, MESOZEUGMA; as, *Semper honos nomenque* tuum, *laudeſque manebunt*; Virg. If in the End, HYPOZEUGMA; as, *Nam Venus & Vinum ſublimia Pectora* fregit; Ovid.

N. 5. To *Grammatical Figures* may be added, 1. ACATALEXIS, or CATALEXIS, or BRACHYCATALEXIS, where a Syllable is wanting to compleat a Verſe, from α *priv.* or βραχὺς, *brevis*, & καταλήγω, *deſino*; as this of *Horace*, *Mea renidet in domo lacunar*, wants only a Syllable to make it a perfect *Iambick.* 2. HYPERCATALEXIS, or HYPERMETRON, where a Verſe has a Syllable too much, from ὑπὲρ, *ſupra*, & μέτρον, *Menſura*; as, this of *Horace*, *Aribuſque comæ*, is a *Dactylic Dimeter* with a Syllable too much. 3. ANTIPODIA, Changing the *Feet* of a Verſe for *equal Feet*, from ἀντὶ, *pro*, & πὲς, *pes*;

pes; as, *Fl*ŭ*vĭōrum Rex Eridanus*— Virg. for a *Spondæus*. *Proximus huic longo ſed proximus ĭntĕrvallo*; Virg. or *ĭntĕrŭallo*. 4. HYPODIASTOLE, a *Subdiſtinction*, from ὑπὸ, *ſub*, & διαστέλλω, *diſtinguo*; as, ὅ, τι, *quicquid*, is diſtinguiſh'd from ὅτι, *quoniam*. 5. SYNECPHONESIS, and SYMPHONESIS, and SYNIZESIS, is the ſame as *Synæreſis*. *N.* Tho' Grammarians often uſe THLIPSIS, CRASIS, and SYNÆRESIS, promiſcuouſly for *Contraction*, yet their proper Diſtinction is this— *Vocales* Thlipſis, Craſis, Synæreſis *unit*,—*Scindit prima, Secunda immutat, Tertia jungit*; as, Ἐπ' ἐμέ, for ἐπὶ ἐμέ, is *Thlipſis*; ὄρη, for ὄρεα, is *Craſis*; & ὄφει, for ὄφεϊ, is *Synæreſis*. 6. HEBRAISMUS, Imitation of the *Hebrew* Phraſe, as, *Men of Mercy*, for *merciful Men*. *Filius perditionis*, for *perditus*; John xvii. 13. *Vina ſoporis erant*; Ovid. See *Dan.* ix. 23. *Iſa.* liii. 3. The *Imperative* Mood for the *Future* Tenſe, and contrarily; as, *Seek the Lord, and live*; Amos v. 6. *Thou ſhalt not kill, ſteal*, &c. Exod. xx. See *Mal.* ii. 7.

R. That *Youth* may know the *prudent* and *proper* Uſe of *Figures*, they'll do well to obſerve, that — THE FAULTS of FIGURES are *Six*.

FIGURES [1] unnat'ral, [2] Senſeleſs, [3] Too-fine-ſpun, [4] Overadorn'd, [5] Affected, [6] Copious, *ſhun*.

SECT.

SECT. III.

Of FINE TURNS, *or*, REPETITIONS *of* Sounds.

S. REPETITIONS, or *Fine Turns*, are ſuch as gracefully *repeat* either the *ſame Word*, or the *ſame Sound* in different Words.

The CHIEF REPETITIONS are *fourteen*, and they are diſtinguiſh'd as follows, *viz.*

T I. CLAUSES ANAPHORA *begins* alike.
II. EPISTROPHE's like *Endings* Fancy ſtrike.
III. SYMPLOCE, theſe both join'd, *ends* and *begins.*
IV. An EPIZEUXIS, warm, a *Word rejoyns.*
V. ANADIPLOSIS the laſt Word *brings on.*
VI. EPANALEPSIS *ends* as it *begun.*
VII. EPANODOS in *midſt joins* like Extremes.
VIII. PLOCE, to hint the Thing, *reflects* on Names.
IX. A POLYPTOTON *different Caſes* joins.
X. ANTANACLASIS *doubtful Terms* deſigns.
XI. In PARANOMASIA Sound *accords.*
XII. PAREGMENON from the *ſame Root* brings Words.
XIII. HOMOIOTELEUTON *rhymes* all it can.
XIV. By SYNONYMS *like Thoughts* improv'd run on.

THE MEANING and DERIVATION of the *Names* or Terms, with *Examples.*

I. ANAPHORA, Ἀναφορὰ, *Bringing over again* a Word to begin next Clauſe, from ἀναφέρω, *refero*; as, *Te, dulcis conjux, Te ſolo in littore ſecum*; *Te veniente die, Te decedente canebat*; Virg. Geor. 4. *Pan primus calamos cera conjungere plures Inſtituit: Pan curat oves, oviumque magiſtros*; Virg. *Tuta frequenſque via eſt per amici fallere nomen*; *Tuta frequenſque licet ſit via, crimen habet*; Ovid. de Arte. *Tu pugnare potes, mihi ſacri eſt conſilii vis*; *Tu vires ſine mente geris, mihi cura futuri eſt*; Ovid. Met. 13. *Nihil te nocturnum præſidium palatii? nihil timor populi? nihil horum ora vultuſque moverunt?* Cic. in Cat. *Sic oculos, ſic ille manus, ſic ora movebat*; Virg. Æn. 3. See alſo *Pſalm* xxix. 3, 4, 5, *&c.* 'Tis likewiſe call'd EPANAPHORA. See *Jer.* viii. 2. 1 *Cor.* i. 20. *Pſalm* cxviii. 8, 9. *Jer.* l. 35. *Rom.* viii. 38. *Pſalm* xxvii. 1. *&c.*

II. EPISTROPHE, Ἐπιστροφὴ, a *Turning to* the ending Word, from ἐπὶ, *ad*, & στρέφω, *verto*; as, *Crede mihi, ſi te quoque pontus haberet*; *Te ſequerer, conjux, & me quoque pontus haberet*; Ovid. Met. 1. *Surgamus*; *ſolet eſſe gravis cantantibus umbræ*; *Juniperi gravis umbra*; *nocent & frugibus umbræ*; Virg. Ecl. 10. *Pœno Populus Romanus juſtitiâ vincit, armis vincit, liberalitate vincit. Doletis tres exercitus Populi Romani interfectos? interfecit Antonius: Deſideratis clariſſimos cives? eos quoque eripuit vobis Antonius: Authoritas hujus ordinis afflicta eſt? afflixit Antonius*; Cic. 2. Phil. See alſo 1 *Cor.* xiii. 11.— *N.* This *Repetition* is alſo call'd EPIPHORA, a *Bringing to* or repeating the Ending Word. See *Pſalm* cxv. 9, 10, 11. *Matth.* vii. 22. 2 *Cor.* xi. 22. *Joel* ii. 26, 27. *Ezek.* xxxiii. 25. *Amos* iv. 6, 8, *&c.*

III. SYMPLOCE, Συμπλοκὴ, *Connexion* or Complication of *Anaphora* and *Epiſtrophe*, beginning and ending, from συμπλέκω, *connecto*; as, *Quis poſtulavit? Appius: Quis produxit? Appius*; Cic. pro Mil. *Quam bene, Caune, tuo poteram nurus eſſe parenti! Quam bene, Caune, meo poteras gener eſſe parenti*; Ovid. *Quis legem tulit? Rullus: Quis majorem populi partem ſuffragiis privavit? Rullus: Quis comitiis præfuit? idem Rullus*; Cic. See alſo *Rom.* xiv. 8. *Pſalm* xlvii. 6. *Pſalm* cxviii. 2, 3, 4. *Pſalm* cxxxvi. 1, 2, 3. *Jer.* ix. 23. 1 *Cor.* xii. 4, 5, 6, *&c.*

H. *Rumpitur Invidiâ quidam, chariſſime* Purflow,
Quod me Roma *legit, rumpitur Invidiâ*;
Rumpitur Invidiâ, quod amamur, quodq; probamur:
P. *Rumpatur, quiſquis rumpitur Invidiâ.*

IV. EPIZEUXIS, Ἐπίζευξις, *Rejoining* or repeating immediately the ſame Word, from ἐπὶ, *ad*, & ζεύγνυμι, *jungo*; as, *Ipſa ſonant arbuſta, Deus, Deus ille, Menalca*; Virg. Ecl. 5. *Ah Corydon, Corydon, quæ te dementia cepit*; Virg. *Excitate, excitate eum, ſi poteſtis, ab inferis*; Cic. pro Mil. *Adeſte, adeſte, ſceleris ultrices Deæ*; Sen. Med. *Crux, Crux, inquam, infelici & ærumnoſo comparabatur*; Cic. in Ver. See likewiſe *Pſalm* xxii. 1. *Totum hoc* (quantumcunque eſt, quod certe maximum eſt) *totum eſt, inquam, tuum*; Cic. pro Marc. *O Myſis, Myſis*; Ter. Andr. *En illa, illa, quam ſæpe optâſtis, Libertas!* Salluſt. See alſo *Iſa.* li. 9. *Matth* xxiii. 37. *Ezek.* xxi. 9, 27. 2 *Sam.* xviii. 33. *Hoſea* ii. 21. *&c.*

V. ANADIPLOSIS, Ἀναδίπλωσις, *Reduplication* of the laſt Word to begin a new Clauſe, from ἀνὰ, & διπλόω, *duplico*; as, *Timidiſque ſupervenit* Ægle, Ægle *Naiadum pulcherrima*; Virg. Ecl. 6. *Ecce Dioneæ procedit virginis aſtrum; Aſtrum quo ſegetes gauderent*; Virg. *Sed pater omnipotens*

nipotens adigat me fulmine ad umbras; *Pallentes umbras Erebi, noctemque profundam*; Virg. Æn. 4. *Pierides, vos hæc facietis maxima Gallo, Gallo cujus amor tantum mihi creſcit in horas*; Virg. Ecl. 10. *Hic tamen vivit: Vivit? imò verò etiam in Senatum venit*; Cic. in Cat. *Quamdiu quiſquam erit, qui te defendere audeat, vives: & vives, ita ut nunc vivis*; Ibid. See likewiſe *Rom.* viii. 16, 17. 'Tis called alſo EPANADIPLOSIS. See *Iſa.* xxx. 9. *Deut.* viii. 7. *Rom.* xiv. 8. *Pſalm* xlviii. 8. *Pſalm* cxxii. 2, 3. *Luke* vii. 31, 32. *&c.*

VI. EPANALEPSIS, Ἐπανάληψις, *Receiving back* the firſt Word laſt, from ἐπὶ, *ad*, & ἀναλαμβάνω, *recipio*; as, *Multa ſuper Priamo rogitans, ſuper Hectore multa*; Virg. Æn. 1. *Non amo te Sabidi, nec poſſum dicere quare; Hoc tantum poſſum dicere, Non amo te*; Mart. lib. 1. ep. 33. *Multi & graves dolores inventi parentibus, & propinquis multi*; Cic. *Victus amore tui, cognato ſanguine victus*; Virg. Æn. 12. *Una dies apperit, conficit una dies*; Auſonii Roſa. *Qui bibit inde furit; procul hinc decedite queis eſt—Cura bonæ mentis; qui bibit inde furit*; Ovid. Faſt. 6. *See alſo* Phil. iv. 4. *Phoſphore, redde diem; quid Gaudia noſtra moraris? Cæſare venturo, Phoſphore, redde diem*; Mart. *Una Dies Fabios ad Bellum miſerat omnes, Ad Bellum miſſos perdidit una Dies*; Ovid. Faſt. 2. *See alſo* Phil. iv. 4. 2 Kings xviii. 33. 1 Cor. iii. 21, 22. 2 Cor. iv. 3. Pſalm viii. 1, 9. Pſalm xlvi. 1, 11. *&c.*

VII. EPANODOS, Ἐπάνοδος, *Reaſcenſion* from the Middle to each End, from ἐπὶ, & ἄνοδος, *aſcenſus*; as, *Eripis ut perdas; perdis ut eripias.* See alſo *Iſa.* v. 20. *Crudelis mater magis, an puer improbus ille? Improbus ille puer, crudelis tu quoque mater*; Virg. Ecl. 8. Thus humorouſly turn'd in Days of yore: *Whether the worſt, the Child accurſt, or elſe the cruel Mother? The Mother worſt, the Child accurſt, as bad the one as t'other*;

Mr. Smith. *Ecquam putatis civitatem pacatam fuiſſe, quæ locuples ſit? ecquam locupletem, quæ tibi pacata eſſe videatur*; Cic. *Demophoon ventis & verba & vela dediſti: Vela queror reditu, verba carere fide*; Ovid. Ep. 2. *Cedere juſſit Aquam, juſſa receſſit Aqua*; Ovid. Art. *Quod ſequitur, fugio; quod fugit, ipſe ſequor*; Ovid. Triſt. 2. *See alſo* Ezek. xxxv. 6. 2 Cor. ii. 15, 16. Rom. vii. 19. Ezek. vii. 6. John viii. 47. 2 Theſſ. ii. 4, *&c.*

VIII. PLOCE, Πλοκὴ, *Reflexion* or Hint on a Word, from πλέκω, *plico* or *flecto*; as, *Ad illum diem Memmius erat Memmius*, i. e. ſui ſimilis. *Ex illo Corydon, Corydon eſt Tempore nobis*; Virg. *Simia eſt Simia, etiamſi aurea geſtat inſignia.* See *Gen.* xxvii. 36. *Is he not rightly call'd* Jacob, *i. e.* a Supplanter, *for he hath ſupplanted me theſe two times. Talis Mater erat ſi modo Mater erat.* &c.

IX. POLYPTOTON, Πολύπτωτον, *Variety of Caſes*, Genders, or Numbers of the ſame Noun, or Tenſes, *&c.* from πολὺς, *multus*, & πτῶσις, *Caſus*; as, *Mors mortis morti mortem niſi morte dediſſet, Æternæ vitæ janua clauſa foret*; Epig. de Chriſto. *Jam clypeus clypeis, umbone repellitur umbo, Enſe minax enſis, pede pes, & cuſpide cuſpis*; Stat. Th. 8. *Non ut edam vivo, ſed ut vivam edo*; Quint. *Pax Cererem nutrit, Pacis alumna Ceres*; Ovid. *Certus locus, certa lex, certum tribunal, quo hoc reſervetur*; Cic. in Ver. *Res cum re, cauſa cum cauſa, ratio cum ratione pugnabit*; Cic. pro Cæl. *Jamque nocens Ferrum, Ferroque nocentius Aurum prodierat*; Ovid. Met. 1. *Oſcula dat ligno, refugit tamen oſcula lignum.* See alſo *Eccleſ.* xii. 8. 'Tis likewiſe call'd METAGOGE, from μεταγω, *circumago*, quia Vox eadem variis Caſibus circumagitur. *See* Gen. l. 24. Rom. xi. 36. Eccl. xii. 8. Gal. ii. 19. Dan. ii. 37. John iii. 13. John i. 1. *&c.*

X. ANTANACLASIS, Ἀνταναάκλασις, a *Pun*, or *Revocation* of the ſame Word to ſignify ſome

ſome other Thing, from ἀντὶ, *contra*, & ἀναιρέω, *revoco*; as, *Quis neget Æneæ natum de ſtirpe Neronem? Suſtulit hic Matrem, ſuſtulit ille Patrem*; Epig. *Cur eam rem tam ſtudiosè curas, quæ multas tibi dabit curas*; Cornif. *Amari jucundum eſt, ſi curetur, ne quid adſit amari. Quid ergo? iſta culpa Brutorum? Minime illorum quidem, ſed aliorum brutorum, qui ſe cautos & ſapientes putant*; Cic. Ep. ad Attic. *Cum Proculeius quereretur de filio, quod mortem ſuam exoptarit; & ille dixiſſet, ſe vero non expectate; Imo, inquit, rogo expectes*; Quint. *See* Matth. viii. 22. Matth. xxii. 29. John i. 10. John iv. 13, 14.— *N.* It is alſo call'd ANTISTASIS, *Reſiſting* the firſt Senſe, from ἀνθίστημι, *reſiſto*. See *Matth.* x. 39. *Iſa.* lix. 18. *&c.*

XI. PARONOMASIA, Παρονομασία, *Like-Naming* as to Sound, from παρὰ, *juxta*, & ὄνομα, *nomen*; as, *Nunquam ſatis dicitur, quod nunquam ſatis diſcitur*; Sen. Ep. 28. *Inceptio eſt amentium haud amantium*; Ter. Andr. *Tibi parata erunt verba, huic verbera*; Ter. Heaut. *Romanæ ſpatium eſt Urbis & Orbis idem*; Ovid. *Qui de hujus Urbis, atque adeo Orbis terrarum exitio cogitent*; Cic. Cat. *Emit morte immortalitatem*; Quint. *Ut non emiſſus ex Urbe, ſed immiſſus in Urbem eſſe videbatur*; Cic. in Cat. *Amor & melle & felle eſt fœcundiſſimus*; Plaut. *Itaque Plebiſcitum, quo magis oneratus quam honoratus ſum, primus antiquo abrogoque*; Liv. *Niſi quis aut cœnum aut cœlum dividere vellet*; Flor. 3. *Candidas Ales modo movit Alas*; Sen. Hip. *Nata ſalo, ſuſcepta ſolo, patre edita Cælo*; Auſon. Ep. 30. *See* Matth. xvi. 18. Σὺ εἶ Πέτρος, καὶ ἐπὶ ταύτῃ τῇ Πέτρᾳ οἰκοδομήσω, &c. *See* 1 Cor. x. 3. *Eng.* 2 Cor. vi. 9. Pſalm xxi. 7. *In te confiſi nunquam confuſi.* 2 Cor. v. 8, 9. *Eng. &c.*

XII. PAREGMENON, Παρηγμένον, *Deriving Words from the ſame Root*, from παράγομαι, *juxta ducor*; as, *Is demum miſer eſt, cujus nobilitas miſerias*

ſerias nobilitat. Abeſſe non poteſt, quin ejuſdem hominis ſit, qui improbos probet, probos improbare; Cic. ad Brut. *Tu quoque Pieridum ſtudio, ſtudioſe, teneris*; *Ingenioque faves, ingenioſe, meo*; Ovid. *Æquum eſt vos cognoſcere, atque ignoſcere*; Ter. Prol. Eun. *Inimici potius quam amici eſt amari malle quam amare*, &c. *Itaque efficis, ut cum gratiæ causâ nihil facias, omnia tamen ſint grata quæ facis*; Cic. *Sed ut tum ad ſenem ſenex de ſenectute, ſic in hoc libro ad amicum amiciſſimus de amicitiâ ſcripſi*; Cic. *See alſo* Dan. ii. 21. Rom. ix. 32. 1 Cor. xv. 47. Prov. xi. 15, 17, 25, *&c.*

XIII. HOMOIOTELEUTON, Ὁμοιωτέλευτον, *Alike Ending* or Rhyming in Clauſes, from ὁμοίως, *ſimiliter*, & τέλευτον, *finitum*; as, *Vivis invidiosè, delinquis ſtudiosè, loqueris odiosè. Si dat oluſcula Menſa minuſcula Pace reperta, Ne pete grandia Lautaque Prandia Lite referta. Ex magnâ cœnâ ſtomacho fit maxima pœna*; *Ut ſis nocte levis ſit tibi cœna brevis. Eſt data ſævam Cauſa per Evam Perditionis, Dum meliorem ſperat Honorem Voce Draconis.* Quid eſt in Cœlo? Nefcio, ſed dico quod non eſt— *Non ibi debilis, aut homo flebilis*; *aut furor, aut lis*; *Aut cibus, aut coquus, aut Venus, aut Jocus, aut tumor aut vis*; Bern. Mor. *Quos anguis dirus triſti mulcedine pavit*; *Hos ſanguis mirus Chriſti dulcedine lavit.* To this may be referr'd HOMOIOPTOTON, a *Rhyming in Caſes* or Tenſes; as, *Ut ejus ſemper voluntatibus voluptatibuſque non modo cives aſſenſerint, ſocii obtemperarint, hoſtes obedierint*; *ſed etiam venti tempeſtateſque obſecundarint*; Cic. in Man. *Cæſar dando, ſublevando, ignoſcendo, gloriam adeptus eſt. Titus Veſpaſianus fuit facundiſſimus, bellicoſiſſimus, moderatiſſimus*; Eutrop. *Egone Occaſionem mihi oſtentatam, tam optatam, tam inſperatam amitterem?* Ter.

XIV. SYNONYMIA, Συνωνύμια, *Putting together Words of like Signification*, from σὺν, *ſimul*, &

& ὄνομα, *nomen*; as, *Abiit, exceſſit, evaſit, erupit*; Cic. Cat. 2. *Promitto, recipioque, ſpondeoque*; Cic. Philip. 4. *Quicunque ubique ſunt, qui fuere, quique futuri ſunt poſthac, ſtulti, ſtolidi, fatui, fungi, bardi, blenni, buccones, ſolus ego omnes longè anteeo Stultitia & indoctis moribus*; Mar. If Sentences are *Synonymous*, 'tis call'd EXERGASIA, or EPEXERGASIA, *Elaborate Accuracy*; as, *Quæ tua mens, oculi, ardor animi? quid cupiebas? quid optabas?* Cic. pro Lig. *Quem ſi fata virum ſervant; ſi veſcitur aura Ætherea; nec adhuc crudelibus occubat umbris; Non metus*—&c. Virg. Æn. 1. *See alſo* Iſa. xix. 8. Pſalm xviii. 2. Prov. i. 20. Prov. ii. 2. Prov. iv. 14, 15. Prov. xxx. 14. *&c.* Pſalm xxxv. 1, 2, 3. Jonas ii. 3, 4, 5, *&c.*

N. Some *Rhetoricians* add theſe *Turns* or REPETITIONS of leſs Note. 1. ANTIMETABOLE, or ANTIMETATHESIS, that is, *Commutation*, from ἀντὶ, *contra*, & μεταβάλλω, *muto*; which is often a kind of *Epanados*; as, *Poema eſt pictura loquens; mutum pictura poema*; Hor. *Inter viros fœmina, inter fœminas vir. Verè dici poteſt, Magiſtratum eſſe Legem loquentem, Legem autem mutum Magiſtratum*; Cic. de Leg. *See* 2 Cor. xii. 14. John xv. 16. Rom. vii. 19. 1 Cor. xi. 8, 9. Matth. ii. 27. *&c.* 2. PARADIASTOLE, a *Contra-Diſtinction*, from παρὰ, & διαστέλλω, *diſtinguo*, which is often a kind of *Paranomaſia*; as, *Premitur Virtus non opprimitur. Non formoſus erat, ſed erat facundus Ulyſſes*; Ovid. *Non enim furem ſed direptorem; non adulterum ſed expugnatorem pudicitiæ*; Cic. in Ver. *Non ſapiens ſed aſtutus.* See 2 *Cor.* iv. 8, 9. 1 *Cor.* vii. 10. 1 *Cor.* iv. 19. *&c.* 3. PARECHESIS, *Sounding alike*, from παρὰ, *juxta*, & ἠχέω, *ſono*, a kind of *Paronomaſia* repeating the ſame Syllable over again; as, *O fortunatam natam me conſule Romam*; Cic. *Palla Pallorem*

Pallorem incutit; Plaut. 'Tis alſo call'd PARO-MOION, *Likeneſs of Sound*.—*N.* PARATHESIS is a Grammatical Figure, putting one Word to explain another; as, *Lupum* [Piſcem] *non vidit Italia.* 4. EPIMONE, *Perſiſting* in the ſame Words, from ἐπιμένω, *permaneo*; as, This of *Virgil*, Ecl. 8. *Incipe Menalios mecum mea Tibia Verſus. Ducite ab Urbe domum mea Carmina ducite Daphnim:* repeated eight times. And this of *Theocritus*, Idyl. 1. repeated fourteen times, Ἄρχεʃε Βωκολικᾶς Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς. See *Gen.* xviii. 24, *&c.* John xxi. 15. Matth. xii. 31, 32. Mark vii. 21, 22, 23. *&c.* 5. MESARCHIA, *Middle and Beginning alike*, from μέσος, *medius*, & ἀρχὴ, *principium*; as, Scelus *eſt Jaſon genitor, & majus* Scelus *Medea mater*; Sen. Utere *lactucis, & mollibus* utere *malvis*; Hor. 6. MESOTELEUTON, *Middle and End alike*, from μέσος, *medius*, & τελευτὴ, *finis*; as, *Hæc navis onuſta* prædâ, *cum ipſa quoque eſſet* præda; Cic. *Virgini* placeat *pudor, paterque* placeat; Sen. Med. 7. MESODIPLOSIS, *Doubling a Word in the Middle* of two Sentences, from μέσος, *medius*, & διπλόω, *duplico*; call'd alſo MESOPHONIA, *ſounding alike in the Middle*, from μέσος, & φωνέω, *ſono*; as, *Quem* dies vidit *veniens ſuperbum*; *Hunc* dies vidit *fugiens jacentem.* 8. TAUTOTES, *frequent Repetition* of the ſame Word, from τ' αὐτὰ, *eadem*; as, *Qui cavet ne decipiatur, vix cavet, cùm etiam cavet; etiam cum caviſſe ratus eſt, ſæpe is Cautor captus eſt.* &c.

U. In THE USE OF REPETITIONS or *Turns*, obſerve that—

All TURNS ſhould give a *Luſtre* to Diſcourſe,
Muſt raiſe *new Thoughts*, or grace with *Muſic*'s Force.

PART

PART IV.

SECT. I.

Of PRONUNCIATION, *or, The Ornaments of* Utterance *and* Action.

What is Pronunciation? What are the Parts of Pronunciation? In the Delivery of an Oration, what is to be obſerv'd as to Voice? What is to be obſerv'd as to Action? Upon the Whole, What muſt be done to make ourſelves acceptable Orators? §. 2. *Peruſe, conſtrue, or tranſlate (if you pleaſe) the following Precepts and Hints concerning Pronunciation, Voice, and Action.* §. 3. *Make Trial in gracefully and properly delivering ſome or all of the annex'd Sentences, Orations,* &c.

W. PRONUNCIATION, or, *Moving Delivery*, which is the very Soul of all Rhetoric, conſiſts in a due Management of the *Voice* and Countenance, as well as the proper *Geſture* of the Body and Hands, according to the Nature of the Paſſion or Thing ſpoken of.

Hence the *Parts* of Pronunciation are VOICE and ACTION.

X. IN the *Delivery* therefore of an *Oration*, Firſt as to VOICE—

Vary your Tone juſt as your Subjects go,
Cant not, nor pitch your Voice too high or low,
Strain not, nor ſpeak your Words too faſt or ſlow.

Y. Secondly, as to ACTION—

Whatever different Points your Speech demand,
In Joy, Grief, Hope, or Fear; with Art command
Your Body's Geſture, Countenance, and Hand.

Z. TO CONCLUDE. Upon the Whole, If you deſign or hope for any *Succeſs* in your

ANNOTATIONS.

OBS. I. THE QUALIFICATIONS OF AN ORATOR. *Pronunciation*, conſiſting of *Voice* and *Action*, is ſo far from being reckon'd the meaneſt Qualification of an *Orator*, that, *Huic* primas *dediſſe DEMOSTHENES dicitur, cum rogaretur, quid in dicendo eſſet* primum; *huic* ſecundas, *huic* tertias; *Cic. de Orat.* 3. 56. Tho' indeed 'tis ſurpriſing, as the A. B. of *CAMBRAY* obſerves, to conſider how much *Knowledge*, and how many *Qualities* are requir'd. An Orator, ſays *Cicero*, ought to have the Acuteneſs of *Logicians*, the Knowledge of *Philoſophers*, the Stile almoſt of *Poets*, the Memory of *Counſellors*, the Elocution and Geſture of the fineſt *Actors*; Cambray's Dial. Eloq. Stev. p. 59. *TULLY*'s Words are, *In Oratore Acumen* Dialectorum, *Sententiæ* Philoſophorum, *Verba propè* Poëtarum, *Memoria* Juriſconſultorum, *Vox* Tragœdorum, *Geſtus pene ſummorum* Actorum, *eſt requirendus. Quamobrem nihil in Hominum Genere rariùs* perfecto Oratore *inveniri poteſt*; De Orat. 1. 28.

OBS. II. TO BE INFORM'D TO READ WELL is the firſt Step towards *Delivering an Oration* well. In *Teaching* which, *JULIUS CÆSAR*'s Reproof to a *bad Reader* will always be of uſe, *Si cantas malè cantas; Si legis, cantas.* Let all *Inſtructors* of Youth therefore liſten to *QUINTILIAN* on this Head— *Supereſt* Lectio, *in qua Puer ut ſciat, ubi* ſuſpendere ſpiritum *debeat,*

quo

your Arguments, or would render yourſelves *acceptable* Orators—

Adorn with TROPES and FIGURES your *Oration*,

By VOICE and ACTION grace *Pronunciation*.

Now ſince *Practice* is much more prevalent, efficacious, and inſtructive than bare *Precepts*, I have annex'd the following Examples of *Sentences*, *Orations*, *Declamations*, *Themes*, &c. from *Scripture* and the *Claſſics*, for the ſedulous *Student* to exerciſe himſelf in this laſt Part of *Rhetoric*, after having juſt caſt his Eye upon the following Precepts and Hints.

ANNOTATIONS.

quo Loco Verſum diſtinguere, *ubi* claudatur Senſus, *unde* incipiat, *quando* attollenda *vel* ſubmittenda *ſit Vox*, *quid quoque* Flexu, *quid* lentius, celerius, concitatius, lenius *dicendum*, *demonſtrari*, *niſi in Opere ipſo*, *non poteſt*. *Unum eſt igitur*, *quod in hâc Parte præcipiam*, ut omnia iſta facere poſſit, *intelligat*; Quint. l. 1. 8.

OBS. III. I'M of opinion likewiſe with the judicious Mr. *WALKER*, that LEARNING TO DANCE and SING will be of ſingular Service in this Affair; the firſt to form the *Geſture*, and the latter the *Voice*— *Non abs Re fore judico*, *ſi antequàm Præceptores aggrediantur Laborem docendi Pueros*, *quonam debeant vel* Vocis Tono, *vel* Corporis Geſtu *Orationem proferre*, *in primis id Operam dent*, *ut docendi Pueri*, *tam* CANTANDI *quàm* SALTANDI ARTIBUS, *ſaltem leviter*, *imbuantur*. *Illinc* Vocis, *hinc* Corporis *Moderationem addiſcent*; Rhet. l. 2. c. 19.

OBS. IV. SPEECHES are deliver'd in Public in three Places, *viz.* In *Parliament*, at *Church*, and in *Courts of Judicature*. *SOARIUS*'s Remarks on each are, 1. *In* Senatu, *minori Apparatu dicendum eſt*; *Sapiens enim eſt Concilium*, *multiſque aliis dicendi relinquendus eſt Locus*: *Vitanda eſt etiam Ingenii Oſtentationis Suſpicio*. 2. Concio ſacra *capit omnem Vim Oratoris*, *& Gravitatem*, *Varietatemque deſiderat*; *maximaque Pars Orationis admovenda eſt ad Animorum Motus*. 3. *De his quæ* Judiciis *accommodata ſunt*, *nihil hìc eſt amplius dicendum*, *Quia eorum ab Antiquis mutata eſt Ratio*, *& ita minus ſunt neceſſaria Præcepta*, *niſi quæ ex ſupra dictis intelligi poſſunt*; Cyp. Soar. Rhet. lib. 1. c. 56.

SECT. II.

PRECEPTS *and* HINTS *ancient and modern, concerning* PRONUNCIATION, Voice *and* Action.

Of PRONUNCIATION.

I. PRONUNCIATIO eſt *Vocis*, & *Vultûs*, & *Geſtûs*, Moderatio cum Venuſtate; *Cic. ad Heren.*

II. Omnis Motus Animi ſuum quendam à Naturâ habet *Vultum*, & *Sonum*, & *Geſtum*; Totumque Corpus Hominis, & ejus omnis *Vultus*, omneſque *Voces*, ùt Nervi in Fidibus, *ita ſonant*, ùt à Motu Animi ſunt *pulſæ*; *Cic. Orat. lib.* 3. *ſub Fine.*

Learn hence for ancient Rules a juſt Eſteem;
To copy Nature is to copy them.

Mr. POPE on *Criticiſm*, p. 13.

Of VOICE *or* DELIVERY.

I. VOCIS quidem *Bonitas* optanda eſt; non eſt enim in nobis: ſed *Tractatio* & *Uſus* in nobis. Ad bonam igitur Vocem obtinendam, nihil eſt utilius quàm *Uſus* & crebra *Mutatio*; *Cic. Orat. lib.* 3.

II. Vocis *Mutationes* ſint, prout Verborum *Dignitas* aut Sententiarum *Natura* poſtulabit; *Quint. lib.* 11. *c.* 3. Perpetuata enim Μονοτονία turpis & ingrata eſt; *Cic. Orat. lib.* 3.

III. Ne ſit igitur Vox *graviſſima* neve *acutiſſima*. Promptum ſit Os, non *præceps*; moderatum non *lentum*. Singulæ autem cujuſque Dictionis Syllabæ, præſertim *extremæ*, rectè, diſtinctè, & clarè proferantur; *Quintil. Butler, Dugard.*

IV. *Empha-*

IV. *Emphatica*, aliaque *præcipuæ notæ* Verba, præſertim *Antitheta* ſeu invicem reſpondentia, & *Tropi Figuræque inſigniores*, paulò altiorem Vocis & Tonum & Sonum requirunt; *Butler.*

V. Vox, quatenus ad *Orationis Partes*, ſit in Exordio *verecunda*, in Narratione *aperta*, in Propoſitione *clarior*, in Confirmatione *fortis*, in Confutatione *ſeverior*, in Concluſione *excitata*, quaſi partâ Victoriâ; *Butler & Dugard.*

VI. Vox, ratione Affectuum ſeu *Paſſionum*, ſit in Commiſeratione *flexibilis*, in Iracundia *incitata*, in Metu *demiſſa*, in Voluptate *hilarata*, in Dolore *triſtis*, in blándiendo fatendo ſatisfaciendo rogando & ſuadendo *ſubmiſſa*, in monendo & promittendo *fortis*, in conſolando *blanda*, in laudando Gratias agendo & ſimilibus *læta*, *magnifica*, & *ſublimis*; Ibid.

Theſe Rules of old diſcover'd, not deviz'd,
Are Nature ſtill, but Nature methodiz'd.
Mr. POPE on *Criticiſm.*

Of ACTION *or* GESTURE.

I. ACTIO in dicendo una *dominatur*; ſine *hâc* ſummus Orator eſſe in Numero nullo poteſt: Mediocris *hâc* inſtructus ſummos ſæpe ſuperare; *Cic. Orat. lib. 3.*

II. Nam *Actio* ceu Geſtus eſt *Sermo Corporis*; & in iis omnibus, quæ ſunt *Actionis*, ineſt quædam Vis à Naturâ data: quare etiam *hâc* Imperiti, *hâc* Vulgus, *hâc* Barbari, *hâc* denique omnes maximè commoventur; *Ibid.*

III. In *Actione* igitur *ſummum Studium* duo ſummi Oratores *Demoſthenes* & *Cicero* poſuere. *DEMOSTHENES* Speculum grande intuens compoſuit Actionem & Geſtus Corporis, & *Satyrum* Hiſtrionem ad eas Artes Magiſtrum adhibuit. *CICERO* Hiſtrionibus, *Roſcio* Comœdo, *Æſopo* Tragœdo,

gœdo, uſus eſt. Ipſi etiam *Socrates*, *Plato*, & *Quintilianus* probârunt & collaudarunt; *Butler*.

IV. *Actio* ſemper ſit non modò *varia* & *decora*, ſed etiam nec *nimia* nec *affectata*, at Naturæ congruens. Trunco igitur *totius Corporis* Orator ſeipſum moderetur; Actioque *propria* comitetur omnes Vocis Flexiones atque Animi Motus; *Ibid*.

V. Status *Corporis* ſit erectus. *Humeri* debent æqui eſſe & recti. *Brachia* modicè projiciantur, & *Dextrum* potius quàm *Siniſtrum* faciat Geſtum. Suppoſio *Pedum* parcè utatur. *Pectus* parcè feriatur, & *Femur* in Affectibus vehementioribus. Cæteræ Partes loquentem adjuvant, *Manus* propè ipſa loquitur. *Manu* enim *poſcimus*, *pollicemur*, *vocamus*, *minamur*, *abominamur*, *admiramur*, *interrogamus*, *negamus*, *dubitamus*, &c. Cic. Quint. Talæus.

VI. Dominatur autem maximè *Vultus*. Hoc *ſupplices*, hoc *minaces*, hoc *blandi*, hoc *triſtes*, hoc *hilares*, hoc *erecti*, hoc *ſubmiſſi* ſumus. Hoc *pendent* Homines, hunc *intuentur*, hunc *ſpectant* etiam antequam dicamus. *Vultus* enim Imago eſt Animi, Indices *Oculi*; Quint. l. 11. c. 3. Which whole *Chapter* is well worthy Peruſal. See alſo *Cic. l. 3. ad Heren.* and *Voſſius in Inſtit. Orator.* &c.

Follow then NATURE, *and your Judgment frame*
By her juſt Standard, which is ſtill the ſame:
Unerring Nature, ſtill divinely bright,
One clear, unchang'd, and univerſal Light.

Mr. POPE.

QUONIAM verò hæc, quæ de *Pronunciatione*, *Voce* & *Actione* præcipiuntur, ad amuſſim percipi vel demonſtrari, niſi in Opere ipſo, non poſſunt; Operi igitur & *Exercitationi* ipſi accingamur.

SECT.

SECT. III.

EXAMPLES *of* Sentences, Orations, Declamations, Themes, *&c. for the diligent Student to exerciſe himſelf in* PRONUNCIATION.

FIRST, In the few following Inſtances, Try your *Voice* and *Geſture* in expreſſing the ſeveral *Paſſions.* Remember—

—— —— —— —— *Triſtia* mœſtum
Vultum verba decent, iratum *plena Minarum*,
Ludentem *laſciva*, ſeverum *ſeria Dicta.*
Hor. *Art. Poët.*

I. IN *Commiſeration* and *Grief.*

QUO me miſer conferam? Quo vertam? In Capitoliumne? At Fratris Sanguine redundat. An Domum? Matremne ut miſeram lamentantemque videam & abjectam?—*Try it alſo in* Engliſh—*Miſerable Man that I am! Whither ſhall I turn myſelf? Where can I go? To the Capitol? It ſwims with my Brother's Blood. Shall I go to my own Houſe? There to ſee my unhappy Mother diſſolv'd in Tears and oppreſs'd with Sorrow? Mr.* Stevenſon.

QUÆ à *Graccho*, ſays *TULLY*, acta erant ſic Oculis, Voce, Geſtu; Inimici ut Lachrymis tenere non poſſent.

II. IN *Anger*, *Paſſion*, *Reſentment*, &c.

EGONE illam? quæ illum? quæ me? quæ non? ſine modo:
Mori me malim: ſentiet qui Vir ſiem; *Ter.*
SCILICET hæc *Spartam* incolumis, patriaſque *Mycenas*
Aſpiciet, partoque ibit Regina Triumpho?

Conju-

Conjugiumque, Domumque, Patres, Natoſq; videbit,
Iliadum Turbâ, & *Phrygiis* comitata Miniſtris?
Occiderit Ferro *Priamus? Troja* arſerit Igni?
Dardanidum toties ſudarit Sanguine Littus?
Non ita. *&c.* *Virg.*

QUID turpius? Quid fœdius? Quid Suppliciis omnibus dignius? Num expectas dum te Stimulis fodiam! Hæc te, ſi ullam partem habet Senſus, lacerat, hæc te cruentat Oratio; Cic.

CICERO to *Antony* the Younger, who had got ſo drunk at *Hippias*'s Wedding, as to ſpew next Day in open Court. *Si inter Cœnam, in ipſis tuis immanibus poculis, hoc tibi accidiſſet, quis non turpe duceret? In Cœtu vero Populi Romani, publicum Negotium gerens, Magiſter Equitum, cui ructare turpe eſt, is vomens, Fruſtis eſculentis, Vinum redolentibus, Gremium ſuum, & totum Tribunal implevit*; Cic. Phil. 2.

CICERO to a loud Clamour rais'd againſt him in Court. *Nihil me Clamor iſte commovet ſed conſolatur, cum indicat eſſe quoſdam Cives imperitos ſed non multos. Nunquam, mihi credite, Populus Romanus hic, qui ſilet, Conſulem me feciſſet, ſi veſtro Clamore perturbatum iri arbitraretur. Quanto jam levior eſt Acclamatio? Quin continetis Vocem, Indicem Stultitiæ veſtræ, Teſtem Paucitatis.*

III. IN *Joy* and *Pleaſure.*

ÆNEAS *upon ſeeing a Picture of the Deſtruction of* Troy *at* Carthage.

CONSTITIT, & lachrymans—Quis jam Locus, inquit, *Achates*,
Quæ Regio in Terris noſtri non plena Laboris?
En *Priamus:* ſunt hic etiam ſua Præmia Laudi:
Sunt Lachrymæ Rerum: & Mentem mortalia tangunt.
Solve metus: feret hæc aliquam tibi Fama Salutem.
Virg.

IV. IN

IV. IN *Fear* or *Hope.*

TOTUS, *Parmeno*, tremo horreoque, poſtquam aſpexi hanc; *Ter. Eun.*

V. IN *Beſeeching, Perſuading, Flattering*, &c.

DIDO *to* ÆNEAS *about to leave her.*

MENE fugis? Per ego has Lachrymas, Dextramque tuam, te,
Quando aliud mihi jam miſeræ nil ipſa reliqui,
Per Connubia noſtra, per inceptos Hymenæos:
Si bene quid de te merui, fuit aut tibi quidquam
Dulce meum, miſerere Domûs labentis, & iſtam,
Oro, ſi quis adhuc precibus Locus, exue Mentem.

Virg. Æn. 4. *v.* 314.

MEZENTIUS *to* ÆNEAS *begging to be permitted to be buried.*

UNUM hoc per, ſi qua eſt victis Venia Hoſtibus, oro;
Corpus Humo patiare tegi. Scio acerba meorum
Circumſtare Odia: hunc, oro, defende Furorem;
Et me Conſortem Nati concede Sepulchro!

Virg. Æn. 10. *v.* 903.

VI. IN *Promiſing, Admoniſhing, Comforting*, &c.

EGO propter me illam decipi miſeram ſinam?
Quæ mihi ſuum Animum atq; omnem Vitam credidit,
Quam ego Animo egregiè caram pro Uxore habuerim,
Benè & pudicè ejus doctum atque eductum ſinam
Coactum egeſtate Ingenium immutarier?--Non faciam.
——————— ADEON' me ignavum putas?
Adeon' porro ingratum, aut inhumanum, aut ferum,
Ut neque me Conſuetudo, neque Amor, neque Pudor
Commoveat, neque commoneat, ut ſervem Fidem?

Ter. Andr.

VII. IN *Praiſing* or *Returning Thanks*, &c.

LÆTUS, lubens, Laudes ago, & Grates Gratiaſque habeo; Plautus.

AGO tibi Gratias, Imperator *Auguſte*, ſi poſſem etiam referrem. Sed nec tua Fortuna deſiderat remunerandi Vicem; nec noſtra ſuggerit reſtituendi Facultatem; *Auſon.* ad *Gratian.*

——*TIBI ſe ſemper debebit* Iaſon; *Ovid.*

QUOD ſpiro & placeo, ſi placeo, tuum eſt; *Hor.*

ANTE leves ergo paſcentur, &c. Virg. Ecl. 1. ver. 60.

DI tibi, ſi qua, &c. Virg. Æn. 1. ver. 607.

VIII. IN *Exhorting* and *Encouraging*, &c.

QUOUSQUE tandem ignorabitis Vires veſtras, quas Natura ne Belluas quidem ignorare voluit? Numerate ſaltem quot ipſi ſitis—Tamen acrius crederem, vos pro Libertate quam illos pro Dominatione certaturos—Quouſque me circumſpectabitis? Ego quidem nulli veſtrûm deero; *Manlius in Tit. Liv. l.* 6. *c.* 18.

Try the ſame in *Engliſh.*

HOW long will ye be ignorant of your Strength, which Nature diſcovers to the very Beaſts? Count at leaſt how many ye are— I ſhou'd think ye wou'd fight more reſolutely for Liberty, than thoſe Men for Dominion— How long will ye look upon me? Ye may all of you depend on me to the utmoſt. &c. *Mr.* STEVENSON.

Let us now try WHOLE SPEECHES.

II. ORATIO CATILINÆ, quâ ſui de *Conjuratione* Conſilii *Participes* cohortatur; *SALLUST.* Bell. Catilin. *Anno ante Chriſtum* 63.

EXORDIUM. Ni *Virtus*, *Fideſque veſtra* ſatis ſpectata mihi foret; nequicquam opportuna Res cecidiſſet: Spes magna *Dominationis* in Manibus fruſtra fuiſſet: Neque per Ignaviam, aut vana Ingenia, *incerta* pro *certis* captarem. Sed quia multis, & magnis *Tempeſtatibus* vos cognovi fortes, fidoſque mihi; eò Animus auſus eſt maximum, atque *pulcherrimum Facinus*, incipere; ſimul quia vobis eadem, quæ mihi, bona, malaque eſſe intellexi. Nam *Idem velle*, *atque Idem nolle*, ea demum firma *Amicitia* eſt. NARR. Sed Ego quæ *Mente agitavi*, omnes jam anteà diverſi audîſtis. Cæterùm mihi in dies magis *Animus* accenditur, cum confidero, quæ Conditio Vitæ futura ſit, niſi Noſmetipſos vindicamus in *Libertatem:* Nam, poſtquam *Reſpublica* in paucorum potentium Jus, atque Ditionem conceſſit, ſemper illis *Reges*, *Tetrarchæ* vectigales eſſe: *Populi*, *Nationes*, Stipendia *pendere*; cæteri omnes, ſtrenui, boni, *nobiles*, atque *ignobiles*, *Vulgus* fuimus, ſine Gratiâ, ſine Authoritate, his obnoxii, quibus, ſi *Reſpublica valeret*, Formidini eſſemus. Itaque omnis *Gratia*, *Potentia*, *Honos*, *Divitiæ* apud illos ſunt, aut ubi illi volunt: nobis reliquerunt *Pericula*, *Repulſas*, *Judicia*, *Egeſtatem*. Quæ quouſque tandem patiemini, *fortiſſimi Viri!* PROP. Nonne emori per *Virtutem* præſtat, quàm Vitam miſeram, atque inhoneſtam, ubi alienæ Superbiæ Ludibrio fueris, per Dedecus amittere? Verum enimvero, *proh Deûm atque Hominum Fidem!* Victoria in *Manu* nobis eſt. CONFIRM. Viget *Ætas*, *Animus* valet; contrà illis, *Annis*, atque *Divitiis*, omnia conſenuerunt. Tantummodo *Incepto* opus eſt: cætera *Res expediet*. REFUT. Etenim quis Mortalium, cui *Virile Ingenium* eſt, tolerare po-

teſt, illis Divitias ſuperare, quas profundant in *extruendo Mari*, & Montibus coæquandis, nobis *Rem familiarem* etiam ad neceſſaria deeſſe? Illos *binas, aut amplius Domos* continuare, nobis *Larem familiarem nuſquam ullum* eſſe? Cum *Tabulas, Signa, Toreumata* emunt, vetera negligunt, nova diruunt, alia ædificant: poſtremo omnibus modis *Pecuniam trahunt, vexant:* tamen *ſummâ Libidine* Divitias ſuas *vincere* nequeunt. At nobis eſt *Domi* Inopia, *Foris* Æs alienum; *mala* Res, Spes multò *aſperior*. Denique quid reliqui habemus præter *miſeram* Animam? PEROR. Quin igitur *expergiſcimini?* En *illa, illa*, quam ſæpe optaſtis, *Libertas!* Præterea, *Divitiæ, Decus, Gloria* in Oculis ſita ſunt. Fortuna ea omnia *Victoribus* Præmia poſuit. Res, Tempus, Pericula, Egeſtas, *Belli Spolia* magnifica, magis quàm *Oratio* mea vos hortentur. Vel *Imperatore* vel *Milite* me utemini: neque *Animus* neque *Corpus* à vobis aberit. Hæc ipſa, ùt ſpero, vobiſcum una *Conſul* agam: Niſi fortè me Animus fallit, & vos *ſervire* magis, quàm *imperare*, parati eſtis.

See the ENGLISH of this, *Page* 17.

III. CATO's SPEECH in Mr. *ADDISON*, Act V. Scene I.

CATO alone, *ſitting in a thoughtful Poſture: In his Hand* Plato's *Book on the Immortality of the Soul: A drawn Sword on the Table by him:*

IT muſt be ſo — *Plato*, thou reaſon'ſt well! —
Elſe whence this pleaſing Hope, this fond Deſire,
This Longing after Immortality?
Or whence this ſecret Dread, and inward Horror,
Of falling into Nought? Why ſhrinks the Soul
Back on herſelf, and ſtartles at Deſtruction?
'Tis the Divinity that ſtirs within us;

'Tis

'Tis Heaven itſelf, that points out an Hereafter,
And intimates Eternity to Man.
Eternity! thou pleaſing, dreadful Thought!
Through what Variety of untry'd Being,
Through what new Scenes and Changes muſt we paſs!
The wide, th' unbounded Proſpect lies before me;
But Shadows, Clouds, and Darkneſs reſt upon it.
Here will I hold. If there's a Power above us,
(And that there is, all Nature cries aloud
Through all her Works) He muſt delight in Virtue;
And that which he delights in, muſt be happy.
But when! or where!--This World was made for *Cæſar*.
I'm weary of Conjectures—This muſt end 'em.
[*Laying his Hand on his Sword.*
Thus am I doubly arm'd; my Death and Life,
My Bane and Antidote, are both before me.
This in a Moment brings me to an End;
But this informs me I ſhall never die.
The Soul, ſecur'd in her Exiſtence, ſmiles
At the drawn Dagger, and defies it's Point.
The Stars ſhall fade away, the Sun himſelf
Grow dim with Age, and Nature ſink in Years;
But thou ſhalt flouriſh in immortal Youth,
Unhurt amidſt the War of Elements,
The Wrecks of Matter, and the Cruſh of Worlds.

THUS Imitated by Mr. *CLAXTON HALL*,
late of *Holt School*; qui *obiit Anno* 1736, *Ætat.* 21.

CATO ſolus, *&c.*

SIC Superis viſum eſt--PLATO, *tu Ratione triumphas!-*
Unde aliter Spes hæc, unde hæc innata Cupido
Mentibus, Æterni Sitis inſatiabilis Ævi?
Aut quorſum hic Terror tacitus, Formidine Pectus
Cur trepidat? vel cur Animus, ne Morte periret
Attonitus, refugit? —Divinum inſpirat Amorem
Spiritus intus alens; cognati Semina Cœli
Ipſe Animus retinens Æternum ſuccinit Ævum.
Æternum ſine Fine Ævum! Terrorve Voluptas! &c.

IV. *St.* PAUL's *Excellent* DECLAMATION, *or* Defence, *before King* AGRIPPA, *and* FESTUS, *the* Roman *Governor in* Judæa. *In* Greek *and* Engliſh. See *Acts* xxvi.

EXORDIUM. ΠΕΡΙ᾽ πάντων ὧν ἐγκαλοῦμαι ὑπὸ Ἰουδαίων, βασιλεῦ ἈΓΡΙΠΠΑ, ἥγημαι ἐμαυτὸν μακάριον, μέλλων ἀπολογεῖσθαι ἐπὶ σοῦ σήμερον, Μάλιστα γνώστην ὄντα σε ὄντως πάντων τῶν κατὰ Ἰουδαίους ἐθῶν τε καὶ ζητημάτων· διὸ δέομαί σου, μακροθύμως ἀκοῦσαί μου. NARRATION. Τὴν μὲν οὖν βίωσίν μου τὴν ἐκ νεότητος, τὴν ἀπ᾽ ἀρχῆς γενομένην ἐν τῷ ἔθνει μου ἐν Ἱεροσολύμοις, ἴσασι πάντες οἱ Ἰουδαῖοι, Προγινώσκοντές με ἄνωθεν, (ἐὰν θέλωσι μαρτυρεῖν) ὅτι κατὰ τὴν ἀκριβεστάτην αἵρεσιν τῆς ἡμετέρας θρησκείας ἔζησα Φαρισαῖος. Καὶ νῦν ἐπ᾽ ἐλπίδι τῆς πρὸς τοὺς πατέρας ἐπαγγελίας γενομένης ὑπὸ Θεοῦ, ἕστηκα κρινόμενος, Εἰς ἣν τὸ δωδεκάφυλον ἡμῶν ἐν ἐκτενείᾳ νύκτα καὶ ἡμέραν λατρεῦον ἐλπίζει καταντῆσαι· περὶ ἧς ἐλπίδος ἐγκαλοῦμαι, βασιλεῦ ἈΓΡΙΠΠΑ, ὑπὸ τῶν Ἰουδαίων. PROPOSITION. Τί ἄπιστον κρίνεται παρ᾽ ὑμῖν, εἰ ὁ Θεὸς νεκροὺς ἐγείρει; Πίστιν παρέχων πᾶσιν, ἀναστήσας Χριστὸν ἐκ νεκρῶν. CONFIRMATION. Ἐγὼ μὲν οὖν ἔδοξα, πρᾶτισε ΦΗΣΤΕ, ἐμαυτῷ πρὸς τὸ ὄνομα Ἰησοῦ τοῦ Ναζωραίου δεῖν πολλὰ ἐναντία πρᾶξαι· Ὃ καὶ ἐποίησα ἐν Ἱεροσολύμοις· Καὶ κατὰ πάσας τὰς συναγωγὰς πολλάκις τιμωρῶν τοὺς Ἁγίους, ἠνάγκαζον βλασφημεῖν· περισσῶς τε ἐμμαινόμενος αὐτοῖς, ἐδίωκον ἕως καὶ εἰς τὰς ἔξω πόλεις. Ἐν οἷς καὶ πορευόμενος εἰς τὴν Δαμασκὸν μετ᾽ ἐξουσίας καὶ ἐπιτροπῆς τῆς παρὰ τῶν Ἀρχιερέων, Ἡμέρας μέσης, κατὰ τὴν ὁδὸν εἶδον, βασιλεῦ, οὐρανόθεν ὑπὲρ τὴν λαμπρότητα τοῦ ἡλίου, περιλάμψαν με φῶς καὶ τοὺς σὺν ἐμοὶ πορευομένους. Πάντων δὲ καταπεσόντων ἡμῶν εἰς τὴν γῆν, ἤκουσα φωνὴν λαλοῦσαν πρός με, καὶ λέγουσαν τῇ Ἑβραΐδι διαλέκτῳ, Σαοὺλ, Σαοὺλ, τί με διώκεις; σκληρόν σοι πρὸς κέντρα λακτίζειν. Ἐγὼ δὲ εἶπον, Τίς εἶ Κύριε; Ὁ δὲ εἶπεν, Ἐγώ εἰμι Ἰησοῦς ὃν σὺ διώκεις. Ἀλλὰ ἀνάστηθι, καὶ στῆθι ἐπὶ τοὺς πόδας σου· εἰς τοῦτο γὰρ ὤφθην σοι, προχειρίσασθαί σε ὑπηρέτην καὶ μάρτυρα ὧν τε εἶδες, ὧν τε ὀφθήσομαί σοι. Ὅθεν, βασιλεῦ ἈΓΡΙΠΠΑ, οὐκ ἐγενόμην ἀπειθὴς τῇ οὐρανίῳ ὀπτασίᾳ· Ἀλλὰ τοῖς ἐν Δαμασκῷ πρῶτον καὶ Ἱεροσολύμοις,

εἰς

εἰς πᾶσαν τε τὴν χώραν τῆς Ἰουδαίας, καὶ τοῖς ἔθνεσιν, ἀπήγγελλον μετανοεῖν, καὶ ἐπιστρέφειν ἐπὶ τὸν Θεόν. REFUTATION. Ἕνεκα τούτων με οἱ Ἰουδαῖοι συλλαβόμενοι ἐν τῷ ἱερῷ, ἐπειρῶντο διαχειρίσασθαι. Ἐπικουρίας οὖν τυχὼν τῆς παρὰ τοῦ Θεοῦ, ἄχρι τῆς ἡμέρας ταύτης ἕστηκα μαρτυρόμενος μικρῷ τε καὶ μεγάλῳ, οὐδὲν ἐκτὸς λέγων ὧν τε οἱ προφῆται ἐλάλησαν μελλόντων γίνεσθαι, καὶ Μωσῆς· Εἰ παθητὸς ὁ Χριστὸς, εἰ πρῶτος ἐξ ἀναστάσεως νεκρῶν φῶς μέλλει καταγγέλλειν τῷ λαῷ καὶ τοῖς ἔθνεσι. PERORATION. Ἀληθείας, Ἄνδρες προκειμένης, ῥήματα ἀποφθέγγομαι. Ἀληθῶς οὐκ εἰμὶ λοιμὸς, οὐκ ἐκίνησα στάσιν· ἐν τούτῳ ᾧ αὐτὸς ἀσκῶ ἀπρόσκοπον συνείδησιν ἔχειν πρὸς τὸν Θεὸν καὶ τοὺς ἀνθρώπους διαπαντός. Οὔτε πεῖσαι δύναμαι οἱ Ἰουδαῖοι περὶ ὧν νῦν κατηγοροῦσί μου. Οὔτε μαίνομαι, ὦ ΦΗΣΤΕ, ἀλλὰ πρὸς τὸν Βασιλέα παῤῥησιαζόμενος λαλῶ· Ἐπίσταται γὰρ περὶ τούτων ὁ Βασιλεὺς· λανθάνειν γὰρ αὐτόν τι τούτων οὐ πείθομαι οὐδέν· οὐ γάρ ἐστιν ἐν γωνίᾳ πεπραγμένον τοῦτο. Πιστεύεις, Βασιλεῦ ΑΓΡΙΠΠΑ, τοῖς προφήταις; οἶδα ὅτι πιστεύεις. Καὶ εὐξαίμην ἂν τῷ Θεῷ οὐ μόνον σε, ἀλλὰ καὶ πάντας τοὺς ἀκούοντάς μου σήμερον, γενέσθαι παντελῶς τοιούτους οἵοῖ περ κἀγώ εἰμι, παρεκτὸς τῶν δεσμῶν τούτων.

THE SAME DECLAMATION in *Engliſh.*

EXORD. I think myſelf happy, King *AGRIPPA*, inaſmuch as I ſhall anſwer for myſelf this Day before thee, touching all the Things whereof I am accuſed of the *Jews*: Eſpecially becauſe I know thee to be expert in all Cuſtoms and Queſtions which are among the *Jews*; wherefore I beſeech thee to hear me patiently. NARR. My Manner of Life from my Youth, which was at firſt among mine own Nation at *Jeruſalem*, know all the *Jews*, Which knew me from the Beginning, (if they would teſtify) that after the ſtraiteſt Sect of our Religion I liv'd a *Phariſee*. And now I ſtand, and am judg'd for the Hope of the Promiſe made by *God* unto our Fathers: Unto which Promiſe our twelve Tribes

Tribes inſtantly ſerving *God* Day and Night, hope to come: for which Hope's Sake, King *AGRIPPA*, I am accuſed of the *Jews*. PROP. Why ſhould it be thought a Thing incredible with you, that *God* ſhould raiſe the Dead? When *God* himſelf has given Aſſurance of it unto all Men, in that he hath raiſed *Chriſt* from the Dead. CONFIRM. As for my own Part, Moſt Noble *FESTUS*, I own I once verily thought that even I myſelf ought to do many Things contrary to the Name of *Jeſus of Nazareth*. Which Thing I alſo did in *Jeruſalem*. I puniſh'd the Saints oft in every Synagogue, and compelled them to blaſpheme; and being exceedingly mad againſt them, I perſecuted them even unto ſtrange Cities. In Purſuit of which, as I went to *Damaſcus*, with Authority and Commiſſion from the chief Prieſts; At Mid-day, O King, I ſaw in the Way a Light from Heaven, above the Brightneſs of the Sun, ſhining round about me, and them which journeyed with me. And when we were all fallen to the Earth, I heard a Voice ſpeaking unto me, and ſaying in the *Hebrew* Tongue, *Saul, Saul, why perſecuteſt thou me? It is hard for thee to kick againſt the Pricks.* And I ſaid, *Who art thou Lord?* And he ſaid, *I am Jeſus whom thou perſecuteſt. But riſe and ſtand upon thy Feet: For I have appeared unto thee for this Purpoſe, to make thee a Miniſter and a Witneſs both of theſe Things which thou haſt ſeen, and of thoſe Things in which I will appear unto thee.* Whereupon, O King *AGRIPPA*, I was not diſobedient to the Heavenly Viſion: But ſhewed firſt unto them of *Damaſcus*, and at *Jeruſalem*, and throughout all the Coaſts of *Judea*, and *then* to the *Gentiles*, that they ſhould repent and turn to *God*. REFUTATION. For theſe Cauſes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained Help of *God*, I continue unto this Day, witneſſing both to Small and

Great,

Great, saying none other Things than those which the *Prophets* and *Moses* did say should come: That *Christ* should suffer, and that he should be the first that should rise from the Dead, and should shew Light unto the People, and to the *Gentiles*. PERORATION. This, *Most excellent Auditors*, is the real Truth: Believe me, I am no Pestilent Fellow, nor Mover of Sedition; but always endeavour all that lies in me to preserve a Conscience void of Offence towards *God* and towards Man: Nor can the *Jews* prove the Things whereof they now accuse me. Neither am I, *FESTUS*, besides myself; but speak thus freely before the King, because he knows these Things to be Fact, yea I am fully persuaded the King knows 'em all to be Fact: For they were not done in a Corner. King *AGRIPPA*, believest thou the *Prophets?* I know that thou believest. And would to *God* that not only Thou, but also All, that hear me this Day, were altogether such as I am, except these Bonds.

N.B. *This* Speech *in the* Original *is exceedingly elegant, and therefore loses much of its Beauty in the* Literal Translation; *which however I didn't think proper to alter further than bringing it into the Form you see.*

V. A FEW short ORATIONS, in *Latin* and *English*, from *TITUS LIVIUS*, &c.

ORATION I.

MUTIUS SCÆVOLA *thinking it a Dishonour for the* Romans *to be besieg'd by the* Tuscans, *obtain'd Leave of the Senate to go and kill their King* Porsenna *in his own Camp; where, through Mistake stabbing his Secretary, he was apprehended: When, burning off his Right-hand for the Blunder*

in Preſence of King Porſenna, *and, upon being aſk'd who he was, making this Oration, he ſo aſtoniſh'd the King as to be generouſly diſmiſs'd, and a Peace immediately concluded.* Anno ante Chriſtum 507.

ROMANUS ſum Civis: *Caium Mutium* vocant: Hoſtis Hoſtem occidere volui: Nec ad Mortem minus Animi eſt, quàm fuit ad Cædem. Et facere & pati fortia, *Romanum* eſt. Nec unus in Te Ego hos Animos geſſi: Longus poſt me Ordo eſt idem petentium Decus. Proinde in hoc Diſcrimen, ſi juvat, accingere, ut in ſingulas Horas Capite dimices tuo. Hoc tibi Juventus *Romana* indicimus Bellum. Nullam Aciem, nullum Prælium timueris. Uni tibi, & cum ſingulis, Res erit.

In ENGLISH.

I AM a Roman *Citizen*; *my Name* Caius Mutius: *who as an Enemy would have killed my Enemy. Nor have I leſs Courage to die than I had to kill. To ſuffer and to do brave Things, is to do and ſuffer like a* Roman. *Neither am I the only One, who have taken on me this Reſolution againſt you* Porſenna: *There is after me a long Train of young Gentlemen ſeeking the ſame Glory. Upon this Warning therefore, if you pleaſe, arm yourſelf againſt this Danger; ſeeing every Moment you run the Hazard of your Life, and may have the Sword and Enemy in the very Entry of your Palace. We the* Roman *Youth denounce this War againſt you. You may hereafter be afraid of neither Army nor Battle. The Matter lies betwixt you and every one of them.*

ORATION II.

WHEN Brutus, *who put an end to Kingly Government at* Rome, *died; it was maliciouſly reported, that* P. Valerius Publicola, *t'other Conſul, aim'd to be King: becauſe he had not ſubſtituted a Collegue*

Collegue in Brutus's *Room, and had built an Houſe on Mount* Velia. *Which when he underſtood, having firſt made a Funeral Oration in Praiſe of* Brutus, *he thus clears himſelf.* Anno ante Chriſtum 509.

NUNQUAMNE ergo, ulla adeo à vobis, *Quirites*, ſpectata Virtus erit, ut Suſpicione violari nequeat? Ego me, illum acerrimum Regum Hoſtem, ipſum Cupiditatis Regni Crimen ſubiturum timerem? Ego ſi in ipsâ Arce *Capitolioque* habitarem, metui Me crederem poſſe à Civibus meis? Tam levi Momento mea apud vos Fama pendet? Adeóne eſt fundata leviter Fides, ut ubi ſim, quàm qui ſim, magis referat? Non obſtabunt *Publii Valerii* Ædes Libertati veſtræ, *Quirites:* Tuta erit vobis *Velia*. Deferam non in Planum modò Ædes, ſed Colli etiam ſubjiciam; ut vos ſupra ſuſpectum me Civem habitetis. In *Velia* ædificent, quibus melius quàm *Publio Valerio* creditur Libertas.

In ENGLISH.

WILL there never then, O Romans! *be any Virtue ſo much approv'd of by you, as to paſs untainted with Suſpicion? Should I, who have always been ſo bitter an Enemy to Kings, ſhould I fear to incur the Crime of being ſuſpected to covet a Kingdom? Should I, even if I dwelt in the* Tarpeian *Tower or in the* Capitol, *ſhould I believe that my Fellow-Citizens could be afraid of me? Does my Reputation then among you depend upon ſuch a Trifle as this? Is your Confidence in me ſo ſlightly founded, that my Dwelling-place is more regarded than my Perſon? Well!* Romans! *The Habitation of* Valerius *ſhall no longer by any Means obſtruct your Liberty.* Velia *ſhall be your's, and ye ſhall poſſeſs it in Safety. For I will not only bring my Houſe down into the Plain; but will lay it even at the Foot of the Hill: that ye may all dwell above me a ſuſpected Citizen. Let them build upon* Velia,

who can be better truſted with the Liberty of the Romans *than* Publius Valerius.

ORATION III.

THE War between the Romans *and* Albans *being agreed to be determined by Three on each Side,* viz. *the three* Horatii *and three* Curatii; *when five of them were killed in the Fight, which is moſt exquiſitely deſcribed by* Livy, Lib. 1. 25. *the ſurviving Brother* Horatius *was met, and reproach'd by his own Siſter for killing her Sweetheart, who was one of the* Curatii. *Whereupon he ſtab'd her, and for the Fact was condemn'd to die: But when brought out to Execution, his Father made this Oration to the People, and ſav'd him.*

HUNCCINE, quem modo decoratum ovantemque Victoriâ incedentem vidiſtis, *Quirites*, eum ſub Furcâ vinctum inter Verbera & Cruciatus videre poteſtis? Quod vix *Albanorum* Oculi tam deforme Spectaculum ferre poſſent. I, Lictor, colliga Manus, quæ paulò antè armatæ Imperium Populo *Romano* pepererunt. I, Caput obnube Liberatoris Urbis hujus. Arbori infelici ſuſpende. Verbera vel intra *Pomærium*, modò intra illa Pila, & Spolia Hoſtium: vel extra *Pomærium*, modò intra Sepulchra *Curiatiorum*. Quò enim ducere hunc Juvenem poteſtis, ubi non ſua Decora eum à tanta Fœditate Supplicii vindicent?

In ENGLISH.

CAN ye ſuffer yourſelves, O Romans! *to ſee ſuch a Man as this bound under the Gallows, ſcourged and tormented, whom juſt before ye ſaw march in ſuch great Glory, triumphing and adorn'd for Victory? A Sight ſo abominable and diſgraceful, that even our Enemies the* Albans *themſelves, if preſent, wou'dn't be able to ſee it done. Go, Lictor! Go bind thoſe Hands faſt,*

which

which but juſt now conquer'd and brought Dominion to the Romans! *Go, I ſay, and cover the Face of that Man who ſav'd and deliver'd this City from Bondage. Hang him upon an accurſed Tree. Scourge him and ſpare not, either within the Circuit of the Walls, ſo it be among the Javelings and Spoils of the Enemy: or without the Walls, ſo it be among the Sepulchres of the* Curiatii. *For to what Place can ye carry this young Gentleman, where his Gallant Deeds can't guard him from ſo unworthy and ſhameful a Puniſhment?*

ORATION IV.

CORIOLANUS, *a Noble* Roman, *whoſe Life is exquiſitely wrote by* Plutarch, *being unjuſtly baniſh'd from his Country, gather'd an Army of the* Volſcians, *and march'd directly to beſiege* Rome; *but was met and prevented by his Wife* Volumnia *and Mother* Veturia, *the latter of whom made to him this Oration.*

SINE, priuſquam Complexum accipio, ſciam ad Hoſtem an ad Filium venerim; Captiva, Matérve in tuis Caſtris ſim? In hoc me longa Vita & infælix Senectus traxit, ut Exulem te, deinde Hoſtem viderim? Potuiſti populari hanc Terram quæ te genuit atque aluit? Nonne tibi, quamvis infeſto Animo & minaci perveneras, ingredienti Fines Ira cecidit? Nonne, cum in Conſpectu *Roma* fuit, ſuccurrit, Intra illa Mænia Domus & Pænates mei ſunt, Mater, Conjux, Liberique? Ergò, Egó niſi peperiſſem, *Roma* non oppugnaretur? Niſi Filium haberem, libera in liberâ Patriâ mortua eſſem? Sed ego Nihil jam pati nec tibi turpius, nec mihi miſerius poſſum: Nec ut ſim miſerrima, diù futura ſum. De his videris: quos, ſi pergis, aut immatura Mors, aut longa Servitus manet.

Thus

Thus Imitated in HEROICS *by* BARLÆUS, *a* Dutch Poet.

QUO Maleſane ruis? Patriæque haud tale merenti
Hoſtiles infers Acies, & Tela *Latinis*,
Infeſtoſque tuis intentas Mœnibus Enſes?
Quid *Latium*, quid *Roma*, in te committere tantum
Quid Cives potuere? Tua eſt *Volumnia* Conjux,
Quam Ferro, ſcelerate, petis; tua Pignora *Marti*,
Natorumque Feris Jugulos, Ultorque Malorum,
In mea victricem convertis Viſcera Dextram.
Uſque adeóne tuo concedis Fræna Furori?
Nec ceſſas certare Odiis? Tantumne licebit
Invidiæ? Patriæque tibi venerabile Nomen
Sub Pedibus, ſeu vile, jacet? jam Filius, Hoſtis
Eſſe cupis, Materque tui cum Conjuge Belli
Materies feralis ero? quas eripis Urbes,
Eripis à nobis, & quos graſſaris in Agros.

VI. A THEME in *Engliſh* and *Greek*. The *THESIS* and *Subſtance* taken from 1 *Eſdras*, Chap. iv. in the *Apochrypha*.

Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυροτέρα παρὰ πάντα.
Great is the TRUTH, *and Stronger than all Things.*

PROP. TRUTH is great and mighty above all Things. All the *Earth* calleth upon it, the *Heaven* bleſſeth it, All Works ſhake and tremble at it, and with it is no unrighteous Thing.

REAS. Becauſe with her there is no Accepting of Perſons, or Rewards; but ſhe doeth the Things that are right to all, both to the *Juſt* and *Unjuſt*; and all Men approve of her Works.

CONFIRM. For in her *Judgment* there's no Unrighteouſneſs; and ſhe is the Strength, Dominion, Power, and Majeſty of all Ages.

SIMILE. Yea, Even as *God* the great Creator is greater than the Great Earth, the High Heaven,

or

or the Swift Sun that compaſſeth the Heavens and returns to his own Place in one Day; ſo is *Truth* greater and ſtronger than all Things.

EXAMP. Hence it is that *David* ſo frequently calls *God*, a *God* of Truth. *The Lord is my Rock, and my Fortreſs, and my Deliverer*; Pſalm xviii. 2. *I have hated them that confide in lying Vanities; but I truſt in the Lord: O Lord God of Truth*; Pſalm xxxi. 5, 6.

TESTIMONY. And our Saviour *Chriſt* himſelf, to ſhew the Greatneſs, Superiority, and Eternity of Truth, calls himſelf the Truth. *I am the Way, the Truth, and the Life*; John xiv. 6.

CONCLUSION. Since therefore, All other Things that Men count laſting, great and *ſtrong*, are found to be frail, *weak* and wicked; *Wine* is wicked, *Kings* are wicked, *Women* are wicked, All the Children of Men are wicked, and ſuch are all their wicked Works, all which muſt periſh; but as for *Truth*, it endureth, and is always *ſtrong*; it liveth, and conquereth for evermore: I conclude, and cry out that — *Great is the TRUTH, and mighty above all Things.* Bleſſed be the GOD of *Truth.*

THE SAME THEME IN *GREEK.*

Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυροτέρα παρὰ πάντα.
Great is the TRUTH, *and Stronger than all Things.*

PROP. Ἡ Ἀλήθεια μεγάλη, καὶ ἰσχυροτέρα παρὰ πάντα. Πᾶσα ἡ γῆ τὴν Ἀλήθειαν καλεῖ, καὶ ὁ οὐρανὸς αὐτὴν εὐλογεῖ, καὶ πάντα τὰ ἔργα σείεται καὶ τρέμει, καὶ οὐκ ἔστι μετ' αὐτῆς ἄδικον οὐδέν.

REAS. Ὅτι οὐκ ἔστι παρ' αὐτὴν λαμβάνειν πρόσωπα, οὐδὲ διάφορα, ἀλλὰ καὶ τὰ δίκαια ποιεῖ τοῖς δικαίοις καὶ πονηροῖς· καὶ πάντες εὐδοκοῦσι τοῖς ἔργοις αὐτῆς.

CONFIRM. Οὔνεκα οὐκ ἔστιν ἐν τῇ κρίσει αὐτῆς οὐδὲν ἄδικον· καὶ αὕτη, ἡ ἰσχὺς, καὶ τὸ βασίλειον, καὶ ἡ ἐξουσία, καὶ ἡ μεγαλειότης τῶν πάντων αἰώνων.

SIMILE.

SIMILE Καθὼς ὁ ΘΕΟ῾Σ, ὃς πάντα ποιεῖ, μείζων ἡ μεγάλη γῆ, ὑψηλὸς ἀέρινος, εἴτε ταχὺς ὁ ἥλιος, ὃς στρέφεται ἐν τῷ κύκλῳ τῦ ἀέρινῦ, καὶ πάλιν ἀπολέχει εἰς τὸν ἑαυτῦ τόπον ἐν μιᾷ ἡμέρᾳ· οὕτως ἡ ᾽Αλήθεια μείζων καὶ ἰσχυροτέρα παρὰ πάντα.

EXAMP. ᾽Εντεῦθεν ὁ ΔΑΒΙ῾Δ πολλάκις ὀνομάζει Θεὸν τὸν Θεὸν τῆς ᾽Αληθείας. Κύριος στερεωμά μυ, καὶ καταφυγή μυ, καὶ ῥύστης μυ. Psal. xviii. 2. ᾽Εμίσησας τὰς διαφυλάσσοντας ματαιότητας διακενῆς· ἐγὼ δὲ ἐπὶ τῷ Κυρίῳ ἤλπισα· Κύριε ὁ Θεὸς τῆς ᾽Αληθείας. Psal. xxxi. 5, 6.

TESTIMONY. Καὶ Κύριος ἡμῶν ὁ ΧΡΙΣΤΟ῾Σ αὐτὸς, ἵνα δείξῃ ὅτι παρὰ πάντα ἡ ᾽Αλήθεια ὑπερισχύει, εἶπεν — Ἐγὼ εἰμὶ ἡ ὁδὸς, καὶ ἡ ᾽ΑΛΗ῾ΘΕΙΑ, καὶ ἡ ζωή. Joh. xiv. 6.

CONCLUSION. ᾽Επειδήπερ ἓν πάντα δάτερα εἰσὶ καὶ ἄδικα καὶ ἄῤῥωστα. Ἄδικος ὁ Οἶνος, ἄδικος ὁ Βασιλεὺς, ἄδικαι αἱ Γυναῖκες, ἄδικοι πάντες οἱ υἱοὶ τῶν ἀνθρώπων, καὶ ἄδικα πάντα τὰ ἔργα αὐτῶν τὰ τοιαῦτα, καὶ ἀπολῦνται. ᾽Αλλ᾽ ἡ ᾽Αλήθεια μένει, καὶ ἰσχύει εἰς τὸν αἰῶνα, καὶ ζῇ καὶ κρατεῖ εἰς τὸν αἰῶνα τῦ αἰῶνος. ᾽Επιλέγω καὶ φωνέω — Μεγάλη ἡ ᾽Αλήθεια, καὶ ἰσχυροτέρα παρὰ πάντα. Εὐλογητὸς ὁ Θεὸς τῆς ᾽Αληθείας.

VII. *I'LL conclude the Whole with this* brief, *but* accurate *and* juſt *Deſcription of* DETRACTION *or* CALUMNY, *from* Juſtus Lipſius; *which try to pronounce properly.*

DEPINGO vobis, *Viri Digniſſimi*, Vitium à perpaucis obſervatum, ideóque maximè periculoſum. CALUMNIA eſt; Peſtis Linguarum fœda & pernicioſa: Quippe ex Peſſimis in Optimos plerumque cadit, inexpectatò vulnerat. Cui verò grata? Viliſſimis, Ignavis, Loquacibus. A quâ verò Origine provenit? A *Mendacio* Patre, *Invidiâ* Matre, *Curioſitate* Nutrice. Nec ipſa quidem ſterilis eſt; *Jurgia* enim, *Odia*, *Cædes*, non gignit ſolùm, ſed fovet. Quænam verò huic Morbo Antidotus? INNOCENTIA & *Patientia*; Hæc enim tolerat, Illa habetat.

FINIS LIBRI PRIMI.

THE

ART of RHETORIC

MADE EASY:

OR, THE

ELEMENTS of ORATORY.

BOOK II.

Being the SUBSTANCE of

DIONYSIUS LONGINUS's

Celebrated TREATISE of

THE SUBLIME,

Wrote in *Greek* about the Year of CHRIST 278.

WITH

Proper EXAMPLES, *Ancient* and *Modern*.

In ſeveral LETTERS to a FRIEND.

Longinus *Rhetor* κεϕαλαιώτατος *nunquam dimittit ſedulum & attentum Lectorem ſine bonæ Frugis Proventu.* VOSSIUS.

In all your Lines let Energy be found;
And learn to riſe in Senſe, and ſink in Sound. GARTH.

——— ——— What *is dark,*
Illumine; what is low, raiſe and ſupport. MILTON.

Thee, *bold* LONGINUS! *all the Nine inſpire,*
And bleſs their Critic with a Poet's Fire:
An ardent Judge, who, zealous in his Truſt,
With Warmth gives Sentence, yet is always juſt:
Whoſe own Example ſtrengthens all his Laws,
And is himſelf that great SUBLIME *he draws.* A. POPE.

LONDON: Printed in the Year M.DCC.XXXVIII.

John Morgan

TO

Sir ROBERT CATER, *Kt.*

ALDERMAN *and* SHERIFF *of* LONDON.

SIR,

I HUMBLY preſume to Dedicate to you the following *Compendium* of a Treatiſe, which has always been unanimouſly allow'd to conſiſt of the *nobleſt Collection of Thoughts*, the human Mind ever produc'd.

DEDICATION.

FOR as the many particular *Favours*, you have for ſeveral Years from Time to Time conferr'd upon me, lay juſt Claim to MY moſt grateful Acknowledgments; No leſs doth that *Generoſity* and *Magnificence of Spirit*, wherewith you have lately ſo conſpicuouſly adorn'd your *High Office*, juſtly invite our Sublime *LONGINUS* to intreat your Patronage and Protection.

I am,

With the greateſt Reſpect,

SIR,

Your moſt Obedient

June 8th, 1738.

Obliged Humble Servant,

JOHN HOLMES.

John Morgan

THE

ART of RHETORIC

MADE EASY, &c.

BOOK II.

LETTER I.

To — — — —

SIR, *Holt, Dec.* 19.

IT is now more than two Months ſince I had Thoughts of returning you your *LONGINUS*; but the Attendance of my laborious Province having hitherto prevented my taking down ſuch *Memorabilia* as occurr'd upon my Peruſal, I muſt beg the Favour of a little longer Forbearance. In the mean Time, having met with Mr. *PEARCE*'s laſt [a] Edition, I ſhall have

ANNOTATIONS.

OBS. I. [a] *THE various Editions of* LONGINUS περὶ Ὕψους. The firſt that brought it to light from MSS. was *Francis Robortellus* of *Udine* in *Italy*, printing it at *Baſil* in 1554. And in the very next Year *Paulus*, Son of *Aldus Manutius*, knowing Nothing of the former Edition, publiſh'd it at *Venice* from the MS. of *Beſſarion*. According to which Edition of *Manutius*, *Francis Portus* of *Crete* form'd his,

have the Pleaſure of comparing it with your's publiſhed by *GABRIEL DE PETRA*, and from both will, from Time to Time, as my Leiſure permits, preſent you with my *Extracts*, which I'm perſuaded, not for myſelf, but on the Account of the favourite *Critic* of the learned World, can't fail of affording you a very pleaſing Amuſement. And whereas you have frequently been pleaſed to expreſs your Opinion of Abridgments, *Compendium, Memoriæ Gratiâ, quo brevius eo venuſtius*, I ſhall do my utmoſt to give you *LONGINUS*'s Meaning in the moſt conciſe and plain Manner.

In Purſuance whereof, I call this my *firſt Letter*, and enter immediately upon ——

An ABS-

ANNOTATIONS.

his, printed by *Criſpinus* in 1570. Which laſt was followed by moſt other Editors. But the firſt that tranſlated it into *Latin*, was *Gabriel de Petra*, Greek Profeſſor of *Lauſanne*, printing it with the *Greek*, at *Geneva*, 1612: which Edition was republiſh'd with many very learned Annotations by *Gerard Langbænius*, at *Oxford*, in 1638; and by *Tanaquil Faber*, with a few pleaſant uſeful Notes, at *Saumur* in *France*, 1663. It will be better, ſays Mr. *Pearce*, to ſay Nothing of the *Bulloign* Edition, 1642, than to ſpeak ill of it. A long time after, *viz.* in 1694, *Jacobus Tollius* at *Utrecht* publiſh'd it with a new *Latin* Verſion, the *Greek* Text being amended from MSS. and Conjectures, with all the foregoing Notes collected and augmented with his own. After which, in 1710, and again in 1718, the judicious Mr. *J. Hudſon* publiſh'd his at *Oxford*, reducing *Tollius*'s Verſion into ſhorter Periods, and omitting his and all other Notes, except what were purely critical. By the Aſſiſtance of all which Editions, together with all the MSS. and other Helps that could be procur'd, the Reverend and Learned Mr. *Z. PEARCE* has preſented us with the moſt accurate and beautiful Edition of *Longinus*, as well in reſpect to the *Greek* Text as the *Latin* Verſion and Notes, the World will perhaps ever ſee. The 2d Edition was printed at *London* by *J. Tonſon*, in 1732.

An ABSTRACT of *LONGINUS*'s LIFE.

DIONYSIUS LONGINUS, *a* Grecian, *flouriſh'd in the Days of* AURELIAN *the* Roman *Emperor, about the Year of* Chriſt 278; *but who his Father was, and the particular Place of his Birth, is uncertain. His Mother's Name was* PHRONTONIS, *Siſter of* CORNELIUS PHRONTO, Plutarch's *Grandſon, a famous Rhetorician at* Athens, *who, when he died, made* LONGINUS *his Heir. Certain it is, in his Youth he travel'd with his Parents into divers Countries to improve himſelf in Literature, and convers'd with the greateſt Men of that Age; among whom were* AMMONIUS *and* ORIGEN, *as himſelf teſtifies in a* Fragment *of his that happens to be preſerv'd. After which, at* Athens, *he taught* Oratory *and* Philoſophy, *and had among others the great* PORPHYRY *for his Scholar; Where in a ſhort Time he arrived to ſuch Honour and Reputation for his Ability in* Criticiſm, *that he was publickly employ'd to determine which Writings of the* Ancients *were Genuine and which not: And ſuch was the Deference paid to his Judgment, that then, and then only, was the Opinion of others concerning*

Authors

Authors Standard, *when confirm'd* [b] *by* LONGINUS's. *His Fame thus daily increaſing, he was at length ſent for by* ZENOBIA, *the famous Queen of the* Palmyrenians *in* Syria, *to be the Director of the Studies of her Sons: But ſhe ſoon perceiving his Skill, not only in Books, but in the Arts of Peace and War, made him her chief Secretary of State. Which Poſt prov'd his Ruin: For* ZENOBIA, *who, after the Death of her Huſband* ODENATHUS, *had ſtiled herſelf* Queen of the Eaſt, *and had by* LONGINUS's *Counſel fought with the utmoſt Bravery againſt the* Romans *for her own and her People's Liberty, being at length beſieged in her City* Palmyra, *and anſwering the* Emperor AURELIAN's *Letters for Surrender too ſharply; that Prince, when he had conquer'd her, was ſo mean as to revenge himſelf, by putting to*

ANNOTATIONS.

OBS. II. [b] THE Authors *LONGINUS* praiſes, cenſures, or mentions in his Treatiſe on the *Sublime*, are 47. viz. *Æſchylus, Ammonius, Amphicrates, Anacreon, Apollonius, Aratus, Archilochus, Ariſteas, Ariſtophanes, Ariſtotle, Bacchylides, Cecilius, Calliſthenes, Cicero, Clitarchus, Demoſthenes, Eratoſthenes, Eupolis, Euripides, Gorgias Leontinus, Hecatæus, Hegeſias, Herodotus, Heſiod, Homer, Hyperides, Ion Chius, Iſocrates, Lycias, Matris, Moſes, Philiſtus, Phrynichus, Pindar, Plato, Sappho, Simonides, Sophocles, Steſichorus, Theocritus, Theodorus, Theophraſtus, Theopompus, Thucydides, Timæus, Xenophon, Zoilus.*——Beſides whom, in a MS. Fragment preſerv'd in the *Vatican* Library, He mentions our St. *PAUL* among his principal Orators, thus, Κορωνὶς δ' ἔσω λόγυ παντὸς, &c. *Let theſe crown the whole of our Diſcourſe concerning the Sublime of the Greeks,* Demoſthenes, Lycias, Æſchines, Ariſtides, Iſæus, Timarchus, Iſocrates, Demoſthenes Crithinus, *and* Xenophon, Πρὸς τέλοις ΠΑΥΛΟΣ ὁ Ταρσεὺς, ὃν τινα ἐγὼ πρῶτόν φημι προϊσάμενον δόγμα ἀναποδείκλυ, *Add to theſe* PAUL *of* Tarſus, *whom I mention as the chief Supporter of an Opinion not yet fully demonſtrated.*

death

death many of her Friends, and among the reſt LONGINUS, *as believing him to have dictated the aforeſaid* Anſwer: *Who by his Eloquence, in this Calamity, comforted his* Aſſociates, *and behaved himſelf with all imaginable Fortitude, dying as* ſublimely, *as he had wrote.*

FLAVIUS VOPISCUS *tells us the Purport of* Zenobia's *Letter was as follows —*

ZENOBIA Orientis Regina *AURELIANO* Imperatori *Romano.*

NEMO adhuc, præter Te, quod poſcis, Literis petiit: Virtute faciendum eſt, quicquid in Rebus bellicis eſt gerendum. Deditionem meam petis, quaſi neſcias *Cleopatram* Reginam perire maluiſſe, quàm in quâlibet vivere Dignitate. Nobis *Perſarum* Auxilia non deſunt, quæ jam ſperamus; pro nobis ſunt *Saraceni*, pro nobis *Armenii*. Latrones *Syri* Exercitum tuum, *AURELIANE*, vicerunt; quid igitur ſi illa venerit Manus, quæ undique ſperatur? Pones profectò Supercilium, quo nunc mihi Deditionem, quaſi omnifariàm Victor, imperas.

The Subſtance of LONGINUS's *laſt Words to his* Aſſociates *were ſaid to be* ——

SI Terra non aliud quàm magnus quidam Carcer exiſtimari debeat, eum feliciſſimum eſſe prædico, qui primus in Libertatem vindicetur.

Thus fell the Sublime LONGINUS, *the greateſt of all Critics, and ſuch a One as even his Contemporaries did not ſcruple to name* — Βιβλιοθήκην τινὰ ἔμψυχον καὶ περιπατοῦν Μουσεῖον, A living Library or moving Receptacle of all Arts and Sciences.

He publiſh'd [c] *many Books both in* Philoſophy *and* Criticiſm; *all which, thro' the Injury of Time, have periſhed, except a* few Fragments *and this ſmall* Treatiſe of the SUBLIME, *or as One truly calls it,* Libellus reverà aureolus de Grandiloquentiâ, *which we have now before us, and which has always been ſo juſtly eſteem'd, by all good Judges, the greateſt* Maſter-piece in Criticiſm *that ever was wrote.*

I intend, SIR, to ſend you the reſt at proper Opportunities, if, upon a repeated Peruſal, I like 'em myſelf, and find 'em not troubleſome to you. Till when I beg leave to ſubſcribe myſelf, SIR,

Your moſt obedient humble Servant,

J. H.

ANNOTATIONS.

OBS. III. [c] THE Books *LONGINUS* is ſaid to have wrote are 25. viz. 1. *On the Objections againſt* Pheidias. 2. Homerical *Doubts.* 3. *Whether* Homer *was a Philoſopher.* 4. *Problems of* Homer, *with their Solutions, in two Books.* 5. *What Things are recorded by the Grammarians as Hiſtorical, beſides what we meet with in Hiſtory.* 6. *Of Words of various Significations in* Homer, *four Books.* 7. *Two Commentaries of the* Attic *Dialect in alphabetical Order.* 8. *The Diction of* Antimachus *and* Cleon. All theſe are mention'd by *Suidas.* 9. *Liber de Principiis.* 10. *Againſt* Plotinus, *and* Gentilianus Amelius, *Liber de Fine.* 11. *An Epiſtle againſt* Amelius. 12. *Concerning Juſtice according to* Plato. 13. *On the Rhetoric of* Hermogenes. 14. *Concerning Ideas.* 15. *Prælections to* Hephæſtion's *Manual.* 16. *A Confutation of the* Stoics *Doctrine of the Soul.* Theſe are conjectur'd from the Fragments. 17. *On the Sublime.* 18. *On the Compoſition of Words.* 19. *On the Paſſions.* 20. *A Tract concerning* Xenophon. The three laſt he mentions in his Treatiſe of the *Sublime.* 21. *Of Military Affairs.* 22. *On the Poets.* 23. *Critical Works.* 24. Ὀδυσσεὺς ὁ Λόγος. 25. *Philologers.* Theſe are mention'd by different Authors.

LETTER II.

SIR, *Holt, Jan.* 4.

IN hopes my laſt did not interfere too much with your ſeverer Studies, I proceed to my ſecond Epiſtle, which begins the *Treatiſe* itſelf —

MEMORABILIA

EX

LONGINI περὶ Ὕψους LIBELLO

EXCERPTA.

LONGINUS in his Firſt SECTION, after having ſhewn [d] *CECILIUS*'s *Treatiſe on the Sublime* to be imperfect both in Stile and Subject, deſcribes SUBLIMITY thus —

Ἀκρότης καὶ Ἐξοχή τις Λόγων ἐστὶ τὰ Ὕψη.

Sublimity is the very Height and Excellency of good Writings.

And declares to his Friend *POSTHUMUS TERENTIANUS*, that this is the only Virtue whereby the greateſt *Writers* in all Ages have attained to their Height of Reputation and Immortality.

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OBS. IV. [d] THIS *CECILIUS*, thought to be the firſt that ever wrote of the *Sublime*, was a *Sicilian* Orator, in the Time of *Auguſtus Cæſar*, and an Acquaintance of *Dionyſius Halicarnaſſæus*.

As for RHETORIC, or the meer *Art of Perſuaſion*, ſays he, it can have no more Influence over us than we pleaſe to let it; but it is not ſo with the SUBLIME, whoſe Force is irreſiſtible, ever conquering and filling the Mind with Extaſy and Admiration. *He adds further*— The Excellency of INVENTION or DISPOSITION is ſcarcely diſcernible in one or two Paſſages of any Production, nor ſometimes in the whole Contexture; but as for the [e] SUBLIME, no ſooner doth it properly appear in an Author, but it captivates our Underſtandings, forces our Approbation, and like Lightening has, as it were already, driven all Objections before it, and at one Stroke diſcover'd the Orator's whole Power and Strength.

In SECTION II. our Author proceeding to inquire, *Whether this* SUBLIMITY *be an*

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OBS. V. [e] MR. *Pearce* obſerves, that *Longinus* in this Treatiſe uſes, as Synonymous Terms, for *The Sublime* or *Sublimity*, τὸ ὕψος, τὰ ὕψη, τὰ ὑπερφυᾶ, τὰ μεγάλα, τὸ ὑπερτέλαμένον, τὰ μεγέθη, τὸ μεγαλοφυὲς, τὸ θαυμάσιον, ὁ ὄγκος, τὸ βάθος, τὰ διηρμένα, &c. What's beyond *Sublime*, he calls μετεωρὰ, παρὰ τραγῳδία, &c. —— The ſame Gentleman likewiſe further remarks, that our Critic's Diction is as ſublime as his Precepts, and gives us an Inſtance here; An ordinary Writer, ſays he, would languidly have ſaid διαφερεῖ & ἐνδείκνυται, *it drives away* and *diſcovers*, but *Longinus* uſes the Time paſt διεφόρησεν & ἐνεδείξατο, *it hath driven away* and *diſcover'd*, intimating with what Celerity and Force *Sublimity* like *Lightning* (which while preſent we can't ſay we ſee, but when paſt ſoon perceive it by its Effects) ſtrikes the Mind of the Auditor. Beſides, the Structure and rapid Sound of the very Words ſeem to give us a lively Picture both of *Lightning* and *Sublimity*. Try to pronounce them—— ὕψος δὲ πρὸς καιρίως ἐξενεχθὲν τά τε πράγματα διῆκεν σκηπτῷ πάντα διεφόρησεν, καὶ τὴν τοῦ ῥήτορος εὐθὺς ἀθρόαν ἐνεδείξατο δύναμιν.

Effect

Effect of Art or Nature, He contradicts ſuch as aſſert ——

Μία Τέχνη πρὸς αὐτὰ, τὸ πεφυκέναι,

The only Art to attain it is to be born to it. — Or —

That the Force of Genius or meer Strength of Natural Parts produces it; and that Learning is ſo far from contributing any thing thereto, that by it's Precepts and Rules it rather cramps and hinders it.

He owns, that in all Productions *Nature* ought to act freely and unconfin'd; however, not ſo headlong or irrational, as to be ſubject to no Laws of *Method*. He confeſſes indeed the Force of *Genius* to be the Foundation and primogenial Principle of all that can be call'd SUBLIME; but then, that the Knowing in what Manner, Time and Place, for what End, and under what Reſtrictions it ought to be us'd, is ſolely owing to *Art* and Method. That Natural Abilities frequently want Ballaſt as well as Sail, a Bridle as well as a Spur. And that what *DEMOSTHENES* ſaid of *Common Life* holds good in Stile, viz. *That a Competency was the greateſt Bleſſing; but that the next, and what was ſcarcely inferior to it, was the Prudent Skill to manage it, which if wanting, the other would be but of little Service or Significancy*. In Stile, hints *LONGINUS*, call *Genius* that Competency, and *Art* that Prudence.

In

In SECTION III. [f] the Beginning of which is loſt, he goes on to ſhew, that this SUBLIMITY conſiſts not in

I. AN EMPTY SWELLING OF WORDS,

ſuch as *ÆSCHYLUS* puts into *Boreas*'s Mouth, at firing an Houſe, *viz.*

Whirlpools of Flames tow'rds Heav'n I vomit ſoon,
Nor had I whiſtled yet my Fav'rite Tune.

Magnificently terrible at firſt Sight; but do but bring *Whirlpools of Flames, Vomiting towards Heaven,* and the *Whiſtler Boreas,* to the Teſt of Senſe and Truth, And what vile ſwoln frivolous contemptible Bombaſt will theſe Images appear!—— Now, ſays he, if *Tragedy,* which is in it's Nature grand and lofty, will not admit of this, who can forbear laughing to hear the Hiſtorian [g] *GORGIAS LEONTINUS*

ANNOTATIONS.

OBS. VI. [f] TWO whole Leaves, or more than 100 ſuch Lines as the Text above, are thought to be here wanting, perhaps torn out of the Original MS. So that the Connexion is forc'd to be ſupplied by Conjecture. Mr. *Pearce* further adds—— *Critici, neſcio quâ Authoritate freti, hos Verſus* Æſchylo *adjudicant:* Boreas *verò Ventus hic loqui videtur. GerardLangbænius* preſumes to tax *Virgil* with the like Swelling in his Deſcription of Burning *Ætna,* where after he ſays—

Attollitq; Globos Flammarum——
He hypertragically adds——
—— Et Sidera lambit. Æn. 3. ver. 574.

OBS. VII. [g] *GORGIAS LEONTINUS* was a famous *Sicilian* Rhetorician, who could extemporarily at any time talk pertinently on any Subject. At *Athens* in the open Theatre he us'd to call out προβάλλετε, *propoſe your Topic.* Whence all *Greece* had him in ſo great Eſteem, as to erect for him

TINUS ſtiling *Xerxes* that cowardly *Perſian* King, *Jupiter*; and *Vultures, living Sepulchres?*—— Such Swellers too were [h] *CALLISTHENES, CLITARCHUS, AMPHICRATES, HEGESIAS,* and *MATRIS,* who, while they conceited themſelves even inſpired, were ſo far from being *Sublime*, that they abounded in childiſh Witticiſms. This faulty

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him a Statue of ſolid Gold in the Temple of *Apollo* at *Delphos*. There are ſome too who defend him here againſt *Longinus*, eſpecially his Τύπες ἔμψυχοι τάφοι, *Vultures are living Sepulchres*. Mr. *Pearce* ſeems to think *Ovid*'s

Flet modo, ſeq; vocat Buſtum miſerabile Nati;

and *Cicero*'s calling *Piſo, Buſtum Legum omnium & Religionum*; and *Gregory Nazianzen*'s naming ravenous Beaſts τάφοι τρέχοντες, *running Graves*; and *Eunapius* ſtiling *Longinus* ἔμψυχον βιβλιοθήκη, *a living Library*, to be full as bold.

OBS. VIII. [h] *CALLISTHENES* was *Ariſtotle*'s Succeſſor in inſtructing *Alexander* the Great, and wrote an Hiſtory of *Greece*. *CLITARCHUS* wrote *Alexander* the Great's Actions, having accompanied him in all his Wars: whom *Demetrius Phalareus*, as well as *Longinus*, taxes with Swelling, when he thus ſpeaks of a Waſp, Κατανέμεται μὲν τὴν ὀρεινὴν, εἰσίπταται ὃ εἰς τὰς κοίλας δρῦς, *He pervades the Mountains, and flies for Shelter into hollow Trees*; a Deſcription more applicable to a wild Bull, or *Erymanthian* Boar, than a Fly. *AMPHICRATES* was an *Athenian* Orator, who, when baniſh'd to *Seleucia*, being aſk'd to open School, ſwellingly anſwer'd, that *ſuch a Diſh was not capable to hold a Dolphin*. Plut. in Vit. Lucul. *HEGESIAS* was a *Magneſian* Hiſtorian, who ſaid, *No wonder that the Temple of* Diana *at* Epheſus *was burnt at a time, when that Goddeſs as a Midwife was oblig'd to attend the Birth of* Alexander *the Great:* An *Epiphonema*, reflects *Plutarch*, κατασβέσαι τὴν πυρκαϊὰν ἐκείνην ὑπὸ ψυχρίας δυνάμενον, *frigid enough to have extinguiſh'd the very Fire:* A Reflection, Friend *Plutarch*, adds Mr. *Pearce*, as glaringly Frigid as *Hegeſias*'s. *MATRIS*, ſays *Athenæus*, wrote an Encomium upon *Hercules*, a Proſe Panegyric not a Poem.—— *THEODORUS* was a Rhetorician at *Rhodes*, to whom *Tiberius Cæſar* retired to be taught Eloquence, and who among others wrote a Book of the *Force of Oratory*.

Tumour

Tumour in Stile is like an huge unpleaſant Rock in a Champion Country, that's difficult to be tranſcended; and ſuch abound moſt in it, who, to avoid being dry and flat, imitate him who ſaid——

Μεγάλως ἀπολιδαίνειν, ἁμάρτημ' ἀγενές—

The Man, who errs ſublimely, nobly errs.

But as none are dryer than the Dropſical, ſo this, as well as every empty Swelling in Nature, is faulty; inaſmuch as it points out the direct Contrary to what it means. In ſhort, Nothing can be truly *Sublime*, which is not great in itſelf, and ſupported by that which is great too: Contrary to which is——

II. THE FRIGID PUERILE STILE—

which depreſſes grand Things with *low Compariſons*, and harſh ſenſleſs far-fetch'd *Figures*. And what's as contrary to the *Sublime* as either of the other, is —

III. The FLASHING BOMBASTIC STILE.

THEODORUS calls it Παρένθυρσον, *a mad Bluſtering*, when an Author without Reaſon or Occaſion grows warm, and by affecting to raiſe the *Paſſions*, madly treats Trifles and Things of no Moment, like a School-Boy, as loftily as tho' they were *Tragedy*. But we ſhall treat of *managing the Paſſions* elſewhere.

In SECTION IV. he treats of the *Frigid Puerile Stile*, [i] and taxes *TIMÆUS*, a Cenſurer of others Faults, tho' blind to his own, as being full of it, tho' otherwiſe a learned polite ſublime Writer. He gives an Inſtance in his Encomium of *Alexander* the Great, *Who* (ſays he) *conquer'd all* Aſia *in fewer Years than* Iſocrates *was compoſing his Panegyric for making War on the* Perſians. An excellent Compariſon truly of ſo great a King with a Sophiſter! But if that's good Argument, *Timæus!* the *Lacedemonians* themſelves are not comparable to *Iſocrates* in Valour and Virtue, They were full thirty Years beſieging *Meſſene*, when t'other

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OBS. IX. [i] THIS *TIMÆUS*, call'd likewiſe *Epitimæus*, ἀπὸ τῦ ἐπιτιμᾶν, *from cenſuring other Writers*, was a *Sicilian* Hiſtorian, whom *Cicero* ſtiles, *Eruditiſſimum, & Rerum Copiâ & Sententiarum Varietate abundantiſſimum*; Cic. Orat. 2. 14.—*RAPIN* diſtinguiſhes between the *Frigid* and *Puerile* Stile thus—

" There are two Extremes to " be avoided with the utmoſt " Care, the *Frigid* Stile, and " the *Boyiſh*. The former ren- " ders a Diſcourſe dry and in- " ſipid, by a Languor and " Flatneſs of Expreſſion: The " latter renders it ungrateful " and ſhocking by a ſwelling " Loftineſs, and affected Am- " plification. Thoſe who uſe " the *frigid* Stile, employ pom- " pous Expreſſions when the " Subject requires plain ones: " And they who affect the *boy-* " *iſh* Stile, make uſe of low " Expreſſions when the Matter " requires the loftieſt. But our " Language is become ſo mo- " deſt, ſo reſerv'd, and ſo ſcru- " pulous, that the *Frigid* Stile " includes all ſuch Expreſſions " as are too ſtrong, or too " ſparkling; too bold and " hardy Metaphors, and fre- " quent Turns of Wit. And " the *Boyiſh* Stile comprehends " Strokes of Humour, and " quaint Conceits upon ſerious " Subjects; too looſe and heavy " Repetitions in thoſe Parts of " a Diſcourſe that ought to be " cloſe and conciſe; too violent " Exaggerations, and too la- " borious Figures."—*M.* Rapin. Vol. II. *Reflexions ſur L'Eloquence.*

took only ten to write their Panegyric. Hear likewiſe how he inſults the *Athenians* after their Defeat in *Sicily* — Mercury *or* Hermes, *ſays he, to revenge the Abuſes of his Statues at* Athens, *puniſhed their Impiety with the total Deſtruction of their Army; and what made it appear to be* Mercury *was, that it was brought about purely by the Means of one* Hermocrates, *Son of* Hermon, *who in a long Series could trace his Family even to* Hermes *or* Mercury.— 'Tis a Wonder too, ſays *LONGINUS*, he had not foiſted in one *Dion* and *Heraclides* to have unking'd *Dionyſius* the *Sicilian* Tyrant, for his Impiety toward *Dios* and *Heracles*, that is, *Jupiter* and *Hercules*. But why do I tax *Timæus*, when ſublime *XENOPHON* and divine *PLATO*, both Scholars of *SOCRATES*, ſometime trifle to, and forget themſelves? The firſt, as well as *Timæus*, (becauſe κόρη ſignifies the *Pupil* of the Eye as well as *Virgin)* calling the *Pupils* of the Eyes *Virgins*, when no Part of the human Body is the Seat of more Impudence.

Οἰνοβαρὲς Κυνὸς ὄμματ' ἔχων. Il. α. ver. 225.

For hence it is that *Homer*'s Hero cries —

" *Vile Sot, How impudent ſtare your Dog's Eyes!*

PLATO too calls his *Tabulæ Legum* Monuments of Cypreſs, *which* is but a low Term to expreſs Eternity by. And how harſh and far-fetch'd ſounds this of his — *As to the Walls, let 'em lie on the Ground and ſleep quietly, we'll not awake them?* — Nor much better is this of

HERO-

HERODOTUS — Beautiful Women are the Torments of our Eyes: Unleſs, to excuſe it, it be alledg'd that thoſe he makes ſpeak it are *Barbarians*, and in their Cups.

In SECTION V. he aſſerts theſe Faults to proceed from too immoderate a Deſire to invent new Ways of Expreſſion. And that as the *Sublimity* of Stile ariſes from a right Uſe of the Ornaments of Elocution, ſo theſe from an unſkilful and too bold an Abuſe of *Hyperboles* and other Rhetorical Decorations.

In SECTION VI. he ſays, That to avoid theſe Faults, we muſt firſt get a true Notion of SUBLIMITY, which is no ſuch eaſy Matter. Ἡ γὰρ τῶν λόγων Κρίσις πολλῆς ἔξι πείρας τελευταῖον ἐπιγέννημα, *For CRITICISM, or an Ability to judge of Writings is the laſt Child of long Experience.* It may be therefore neceſſary, hints he, to look for a ſhorter Way, *viz.* by Precepts. And this he propoſes to do in the ſeventh *Section*; with which I ſhall begin my next, and am, SIR,

Your's, &c.

LETTER III.

SIR, *Holt, Feb.* 14.

OUR Author, in SECTION VII. laying down the Characteriſtic of SUBLIMITY, *ſays*, That as Nothing in Life is truly great, the Contempt of which is eſteem'd a great Thing, ſuch as of Wealth, Dignity, Honour,

Power, and other Externals; for to a Wiſe Man Nothing can appear excellent, the Deſpiſing of which implies a greater Degree of Excellency: Juſt ſo ought we to conſider of whatever ſeems Lofty [k] and SUBLIME in *Oratory* or *Poetry*, *viz.* Whether it is really ſo, or only appears ſo from a noiſy and turgid Flow of Words; which to deſpiſe is much more excellent than to admire. Beſides, *ſays he*, Our Mind is naturally excited to the Attention of any thing truly *Sublime*, and is pleaſed as much to hear it, as to have invented it. If therefore at any time you ſhould meet with an Expreſſion in Appearance Grand and Lofty, which

ANNOTATIONS.

OBS. X. [k] THE A. B. of *CAMBRAY* in his Dialogues of Eloquence gives much the ſame Characteriſtic of *True Oratory*, as *LONGINUS* does of *Sublimity*. His Words are— "*PLATO* ſays "an Oration is ſo far eloquent "as it affects the Hearer's "Mind. By this Rule you "may judge certainly of any "Diſcourſe you hear. If an "Harangue leave you cold "and languid, and only amuſes "your Mind, inſtead of enlightening it; if it does not "move your Heart and Paſſions, however florid and "pompous it may be, it is not "truly Eloquent. *TULLY* "approves of *Plato*'s Sentiments on this Point; and tells "us (*Lib.* 1. §. 5. and *Lib.* 11. "§. 82.) that the whole Drift "and Force of a Diſcourſe "ſhould tend to move thoſe "ſecret Springs of Action that "Nature has placed in the "Hearts of Men. Would you "then conſult your own Mind "to know whether thoſe you "hear be truly Eloquent? "If they make a lively Impreſſion upon you, and gain "your Attention and Aſſent to "what they ſay; if they move "and animate your Paſſions, "ſo as to raiſe you above yourſelf, you may be aſſured they "are *True Orators*. But if "inſtead of affecting you thus, "they only pleaſe or divert "you, and make you admire the Brightneſs of their "Thoughts, or the Beauty "and Propriety of their Language, you may freely pronounce them to be meer *Declaimers*." —— Stevenſon's Cambray's *Dial. p.* 64.

doth

doth not immediately affect your Mind, but the more you think of it the meaner it ſeems; be aſſured that Sentence belongs not to the Family of the *Sublimes*, becauſe it pleaſes no longer than while rehears'd. For that which is truly *Sublime* irreſiſtibly forces Attention, and when once impreſs'd on the Mind, the more 'tis thought of the more it pleaſes, and the brighter it ſhines. Upon the Whole, call that truly *Sublime*, which univerſally pleaſes all Perſons, in all Places, and at all Times. For none can doubt of that's being ſo, in Admiring and Extolling which ſuch Numbers of different Nations, Cuſtoms, Opinions, and Intereſts are unanimous.

In SECTION VIII. ſays *LONGINUS*, [1] There are FIVE FOUNTAINS or Principles of *Sublimity*; the Knowledge of which however will profit little, unleſs a Natural *Fluency* of Expreſſion be their common *Subſtratum*, or Foundation. The Chiefeſt, and

I. Is a *happy Genius*, or LOFTY CONCEPTION of Things really grand. The

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OBS. XI. [1] *LONGINUS* having firſt ſhewn, *What Faults are contrary to Sublimity*, *What Sublimity itſelf is*, and *How it differs from the Swelling Stile*, he proceeds now to open to us the *Five Fountains* from whence true Sublimity has it's Riſe; *viz.* 1. A *Lofty Conception*. 2. A *Capacity of moving the Paſſions*. 3. *The proper Management of Figures*. 4. *Splendid Expreſſion*. 5 *Magnificent Compoſition*. He treats of the *firſt* in Section IX; but of the *ſecond* he ſays Nothing, unleſs what little we meet with in Section XV, reſerving the *Paſſions* for a ſeparate Treatiſe, which, if he ever wrote it, has periſh'd: In Section XVI, he begins to treat of the *third* Fountain; of the *fourth* in Section XXX; and of the *fifth* in Section XXXIX. *&c.*

II. Is

II. Is a powerful CAPACITY OF MOVING THE PASSIONS.—Theſe two, ſays he, are *Innate* and *Natural*; but the reſt we draw from *Art* and *Learning*. The

III. Is the PROPER MANAGEMENT OF FIGURES, which are either of *Words* or *Sentences*. The

IV. Is a Grand and SPLENDID EXPRESSION, which conſiſts in a *judicious Choice of Words*, the Decorations of *Tropes*, and Variation of *Diction*. The

V. As the *Sum* of all the reſt, is a Lofty and MAGNIFICENT COMPOSITION.

We ſhall, ſays he, ſpeak to every Particular, after obſerving that *CECILIUS* has omitted the Second; who, if he makes *Sublimity* and *Moving the Paſſions* the ſame Thing, is mightily miſtaken: for there are many low abject *Paſſions*, far remote from SUBLIMITY, ſuch as, *Pity*, *Grief*, *Fear*; and contrarily many Things *Sublime*, which have nothing to do with the *Paſſions*. Thus (to give one Inſtance out of a thouſand) *HOMER* very ſublimely ſays of the Giants,

Ὄσσαν ἐπ' Οὐλύμπῳ μέμασ᾽ θέμεν· αὐτὰρ ἐπ' Ὄσσῃ
Πήλιον εἰνοσίφυλλον, ἵν' ἐφανὸς ἀμβαῖος εἴη.

Odyſſ. λ. ver. 314.

On high Olympus, Oſſa's *cumb'rous Weight*
They thought to heave firſt; *then to rear on* Oſſa
Mount Pelion *Foreſt-crown'd--And thence ſcale Heav'n.*

And, what's ſtill more lofty and grand, adds,

Καὶ νύ κεν ἐξετέλεσσαν—*And certainly had don't*, &c.

PANE-

PANEGYRIC likewiſe, and other Orations adapted to ſet forth Pomp and Shew, tho' they may abound in Magnificence and *Sublimity*, touch not upon the *Paſſions*; hence it comes to paſs that many, who excell in *Moving the Paſſions* can do little in *Panegyric*, and the contrary. But if *CECILIUS* has omitted it, as thinking *Moving the Paſſions* to have no Relation to *Sublimity*, he's ſtill further from the Mark. For doubtleſs in Diſcourſe nothing can be loftier or of greater Force, than in it's proper Place to *warm the Affections*: It inſpires the Mind as it were, and conveys it into the very Height of SUBLIMITY. I am, SIR,

Your's, &c.

LETTER IV.

SIR, *Holt, March* 20.

YOUR not forbidding me to proceed, brings me to SECTION IX. in which our famous Critic treats of

THE LOFTINESS OF CONCEPTION,

And ſays, That tho' it is the Gift of Nature, and not of Art; yet to attain and retain it, we muſt ſtrive as much as lies in us to keep up and cheriſh *Magnanimity*: Becauſe τὸ τοιοῦτον ὕψος μεγαλοφροσύνης ἀπήχημα, *This Part of* Sublimity *is nothing but the Reflection or Eccho of Greatneſs*

Greatneſs of Mind or [m] *Magnanimity.* For, ſays he, 'tis impoſſible for ſuch, who thro' the whole Courſe of their Life, have been uſed to a low and mean way of Thinking, to write any thing ſo *Sublime* as to convey a laſting Pleaſure and Admiration to all Poſterity. —— And hence it is that ſuch Sentences as are really grand and lofty have chiefly proceeded from ſuch as have been remarkable for Greatneſs of Soul.

Thus *ALEXANDER*'s Anſwer in *Plutarch* to *PARMENIO* ſaying — "*I would accept* "*of ſuch Terms, were I* Alexander," — when *Darius* offer'd his Daughter and half *Perſia* for Peace—"*And ſo would I, if I were* Parmenio,"— [n] eaſily diſtinguiſh'd the Magnanimous Spirit of

ANNOTATIONS.

OBS. XII. [m] OUR *Critic* obſerves here, that the ſullen Silence of *Ajax*, upon meeting *Ulyſſes* in the *Elyſian Fields*, ſhew'd more Magnanimity of Spirit, and had more Sublimity in it, than all the Words that could poſſibly have been ſpoken by him. See *Hom. Odyſſ.* λ. ver. 561. *Virgil* has imitated this in *Dido*'s Behaviour there to *Æneas*—

Illa ſolo fixos oculos averſa tenebat, &c. Æn. 6.

Diſdainfully ſhe look'd; then turning round,
But fix'd her Eyes unmov'd upon the Ground:
And what he ſays, and ſwears, regards no more,
Than the deaf Rocks, when the loud Billows roar.
But whirl'd away, to ſhun his hateful Sight,
Hid in the Foreſt, and the Shades of Night. *Dryden.*

OBS. XIII. [n] AFTER theſe Words of *Alexander*, there's a ſecond great Gap in the MSS. ſuppos'd to be no leſs than eight Leaves. Mr. *Pearce* here likewiſe gives us two more Inſtances of Magnanimity of Expreſſion, the firſt the ſublime Defence of *Scaurus*, in *Quint.* Inſt. 5. 12. *Quintus Varius Sucronenſis ait Æmilium Scaurum Rempublicam P.R. prodidiſſe; Æmilius Scaurus negat:* The other of *Iphicrates*, who aſk'd his Accuſer *Ariſtophanes*, *An is acceptâ Pecuniâ Rempublicam proditurus eſſet?* upon whoſe anſwering, *No*; ſays *Iphicrates*, *Quod igitur Tu non feciſſes, Ego feci?*

that

that enterprising King from that of *Parmenio*'s. In like manner *HOMER*'s Loftineſs will appear, from his Deſcription of the Goddeſs *Diſcord*, Il. δ. ver. 443.

Οὐρανῷ ἐστήριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει.

° *Her Head reach'd Heav'n, as on the Earth ſhe march'd.*

Which prodigious Height from Earth to Heaven ſeems rather the Poet's Height than the Goddeſs's. How unlike this is that Deſcription of the Goddeſs *Sorrow* in *HESIOD*, if the Poem be his, *viz.*

Τῆς δ' ἐκ μὲν ῥινῶν μύξαι ῥέον —— Scut. Herc. ver. 267.

And from her Noſtrils Snot and Snivel flow.

A Repreſentation not ſo Terrible, as Odious and Diſtaſteful; but (Heaven!) in Things relating to the Gods, how nobly doth t'other riſe?

Ὅσσον δ' ἠερόεις ἀνὴρ ἴδεν ὀφθαλμοῖσιν
Ἥμενος ἐν σκοπιῇ, λευσσῶν ἐπὶ οἴνοπα πόντον,
Τόσσον ἐπιθρῴσκουσι θεῶν ὑψηχέες ἵπποι. Il. ε. 770.

As far as one, who views the purpled Ocean,
Can from a Beacon ſee; ſo far at once
Stretch'd thro' the Air the Prancers of the Gods.

He P meaſures their Steps by the very Breadth of the World. At which magnificent *Hyperbole*,

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OBS. XIV. ° *VIRGIL* ſays the Goddeſs *Fame*, as much as *Homer* does of *Diſcord*—

Ingrediturq; ſolo, & Caput inter Nubila condit. Æn. 4. 177.

Nor is our *Solomon* leſs ſublime, *Thine Almighty Word touched the Heaven, but it ſtood on the Earth,* Wiſd. Sol. xviii. 15, 16.

OBS. XV. P MR. *Pearce* here juſtly obſerves, that *Longinus*, in his Reflection on this ſublime Inſtance

bole, who can forbear crying out — *Should the Horſes of the Gods take but t'other Stretch, they'd not find Room enough in the whole World to do it?* Nor are his Images leſs grand, when he deſcribes the Battles of the Gods—*Il. φ. ver.* 388.

Ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανὸς, ἄλυμπός τε.

The mighty Heav'ns reſound, Olympus *ſhook.*

And again in *Il. υ. ver.* 61.

Ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀϊδωνεὺς,
Δείσας δ' ἐκ θρόνου ἆλτο, καὶ ἴαχε, μή οἱ ὕπερθα
Γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,
Οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη,
Σμερδαλέ', ἐυρώεντα, τά τε στυγέουσι θεοί περ.

¶ *Grim* Pluto, *Ruler of th' Infernal Regions,*
Leap'd from his Throne; and, ſtartling at Deſtruction,
Roar'd horribly, leſt Neptune *o'er his Head*
Should burſt the Earth aſunder, and diſcover
His Gloomy Court, dreadful to Gods and Men.

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ſtance of *Homer*, has even outdone *Homer* himſelf in Sublimity. *Homer* ſays only that the Horſes of the Gods at one Leap cut thro' the Air as far as a Man could ſee in a clear Sky, but *Longinus*'s Horſes ſtretch at once croſs the whole World.

OBS. XVI. [q] VIRGIL imitates this Paſſage of *Homer*, in *Æn.* 8. *ver.* 245;—but then it is by way of *Simile*, which ſomewhat flattens it—

Non ſecus, ac ſi quâ penitus Vi Terra debiſcens, &c.

So the pent Vapours with a rumbling Sound
Heave from below; and rend the hollow Ground:
A ſounding Flaw ſucceeds: And from on high,
The Gods, with Hate, behold the nether Sky:
The Ghoſts repine at violated Night;
And curſe th' invading Sun; and ſicken a the Sight.

Dryden.

Don't

Don't you ſee here the Earth ready to be remov'd from her Foundations, the Infernal Regions laid open, and in a Word the whole Fabric of the Univerſe unhing'd and ready to burſt aſunder; Heaven, Hell, Gods, Men, all mingled in the Fight, and equally concern'd in the Dangers? Terrible indeed! but, unleſs meant *Allegorically*, altogether impious and indecent. For *HOMER*, while he endeavours to make his Heroes Gods, ſeems deſignedly to degrade the Nature of the Gods to the Low Condition of Men, or Worſe, by recounting their Wounds, Quarrels, Sufferings, Fears, Chains, and other Misfortunes: Becauſe to us Mortals, Death is a ſure Refuge from Afflictions, which to Immortals, by reaſon of their Nature, muſt be infinite. How much more excellent then are ſuch of his Deſcriptions, where a GOD is repreſented ſuch as he really is, a Great, Glorious, and abſolutely Perfect Being, as in *Il. v. ver.* 18.

——— τρέμε δ' ὄρεα μακρὰ, καὶ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.

The Mountains trembled, and the Groves ador'd
Th' Immortal Footſteps of Approaching Neptune.

And again in *ver.* 27.

Βῆ δ' ἐλάαν ἐπὶ κύματ'· ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ
Πάντοθεν ἐκ καθμῶν, ὃ δ' ἠγνοίησεν ἄνακτα.
Γηθοσύνη δὲ θάλασσα διΐστατο· τοὶ δὲ πέτοντο.

While o'er the Deep he drives; the Whales around,
Pleas'd at his Preſence, dance and own their God;
The joyful Waves divide; the Horſes fly,—

He proceeds next to mention our *MOSES* to Advantage, which Paſſage (as 'tis ſhort and remarkable) I beg leave to tranſcribe in his own Words ——

Ταύτῃ καὶ ὁ τῶν Ἰουδαίων νομοθέτης, οὐκ ὁ τυχὼν ἀνὴρ, ἐπειδὴ τὴν τοῦ θείου δύναμιν κατὰ τὴν ἀξίαν ἐνενόησε, καὶ ἐξέφηνεν, εὐθὺς ἐν τῇ εἰσβολῇ γράψας τῶν νόμων, "Εἶπεν ὁ "Θεὸς, φησί· Τί;" "γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ, "καὶ ἐγένετο."——

And with the ſame Loftineſs of Spirit did the Law-giver of the Jews, *a Man of no common Genius, conceive and expreſs the Power of a Deity, according to his high Dignity, writing thus in the Beginning of his Laws* —— "God ſaid (*ſays he*) What? — Let "there be Light, and there was Light. Let the "Earth be made, and it was made."

I'll give one Inſtance more out of *HOMER*, ſays *Longinus*, for our Imitation, and that is, *Sublimity of Expreſſion* put into the Mouth of a Magnanimous Hero. The Poet feigns a ſudden Darkneſs ſpread o'er the Heavens in the Day-time, which put a Stop to the *Grecians* fighting, and brings in *Ajax* at his Wit's ends, exclaiming thus —— *Il.* ρ. *ver.* 645.

Ζεῦ πάτερ, ἀλλὰ σὺ ῥῦσαι ὑπ' ἠέρα υἷας Ἀχαιῶν,
Ποίησον δ' αἴθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι·
Ἐν δὲ φάει ὄλεσσον ——————

Almighty Jove! *Free but thy* Grecian *Sons*
From this bewilder'd Darkneſs,—Give us Light —
Let me but ſee my Way,—And ſlay me then!

Here indeed is a true Πάθος, or *Moving the Paſſions* according to Propriety. *Ajax*, when in

in the utmoſt Extremity, doth not beg for Life; too mean a Requeſt for ſo great an Hero: All he aſks, is a Power to diſplay his Fortitude: He contemns the Danger he may be expos'd to by it; Give him but Light, Let him but ſee his Way, And let even *Jupiter* himſelf be his Antagoniſt.

LONGINUS concludes this Section with obſerving that the *ODYSSES*, which *Homer* writ in his Decline of Life, has little or nothing of that Magnanimous *Sublimity*, which is frequently to be met with in the *ILIAD* which was wrote in the Bloom and Vigour of his Days: Not but that ſome of his Deſcriptions of *Storms*, his Fable of the *Cyclops*, and ſome other Repreſentations in his *ODYSSES* are very excellent: However, far otherwiſe are his Æolus's *bladdering up the Winds*, Circe's *turning* Ulyſſes's *Friends into Swine* (whom *ZOILUS* merrily ſtiles χοιρίδια κλαίοντα, *ſhrieking Pigs*) with Jupiter's *being fed by Doves*, Ulyſſes *faſting ten Days after he was caſt away*, and other Inconſiſtencies in killing *Penelope*'s Sweethearts. In ſhort, ſays he, *Homer* in the *Odyſſes* may be compared to the ſetting Sun, who, tho' it abates of it's Heat, retains ſtill the ſame Magnitude. And tho' theſe Narrations were the Effects of old Age, yet remember 'twas the old Age of an *HOMER*.

I am, SIR, *&c.*

LETTER

LETTER V.

SIR, *Holt, April* 27.

IN SECTION X. our Critic attempts to ſhew, beſides *Loftineſs of Conception*, that, in Deſcriptions of any Kind, a *Judicious Collection* of the principal *Effects* and ſtrongeſt concomitant *Circumſtances*, ranged in their proper Order, hath a wonderful and potent Influence on the Mind of a Reader; and as ſuch is alſo a Cauſe of *Sublimity*. He gives, for his firſt Inſtance, the following *Love-Ode* of *SAPPHO*; which (as it is a Fragment of great Reputation among the *Poets* and *Critics*, and preſerv'd only here) I beg leave to tranſcribe in the *Original*, in the *Latin* of *CATULLUS*, and in Mr. *PHILLIPS*'s *Engliſh*; all three being writ with the ſame Elegance and *Sublimity*, as far as the Genius of each Language will permit. We are, SIR, then to ſuppoſe it ſpoken in the Perſon of a Lover ſitting by his Miſtreſs ——

The GREEK by *SAPPHO*, *Anno ante* CHRISTUM 310.

Φαίνεταί μοι κῆνος ἴσος θεοῖσιν
Ἔμμεν ὠνὴρ, ὅστις ἐναντίος τοι
Ἰζάνει, καὶ πλάσιον ἆδυ φωνέ-
σας ὑπακούει,

Καὶ γελαΐς ἱμερόεν· τό μοι τὰν
Καρδίαν ἐν στήθεσιν ἐπτόασεν.
Ὡς γὰρ εἴδω σε, βροχέως με φωνᾶς
Οὐδὲν ἔτ' εἴκει,

Ἀλλὰ

Ἀλλὰ καμμὲν γλῶσσα ἔαγε· λεπτὸν δ'
Αὐτίκα χρῷ πῦρ ὑποδεδρόμακεν·
Ὀππάτεσσιν δ' οὐδὲν ὄρημ', ἐπιῤῥόμ-
βεῖσι δ' ἀκουέ·

Καδδ' ἰδρὼς ψυχρὸς χέεται, τρόμος δὲ
Πᾶσαν ἀγρεῖ, χλωροτέρα δὲ ποίας
Ἐμμί. τεθνάκην δ' ὀλίγω 'πιδεύης
Φαίνομαι ἄπτους.

The LATIN by *CATULLUS*, *Anno ante* CHRISTUM 47.

ILLE mî par eſſe Deo videtur,
Ille, ſi fas eſt, ſuperare Divos,
Qui ſedens adverſus identidem Te,
Spectat & audit

Dulce ridentem; miſero quod omnes
Eripit ſenſus mihi: nam ſimul Te,
Leſbia, aſpexi, nihil eſt ſuper mî
Quod loquar amens.

Lingua ſed torpet, tenuis ſub artus
Flamma dimanat; ſonitu ſuopte
Tinniunt aures, gemina & teguntur
Lumina nocte.

Manat & ſudor gelidus; tremorque
Occupat totum; velut herbæ pallent
Ora; ſpirandi neque compos, Orco
Proxime credor.

The

The ENGLISH by Mr. *PHILLIPS*,
Anno Dom. 1711.

BLEST as th' Immortal Gods is he,
The Youth, who fondly ſits by thee,
And hears and ſees thee all the while
Softly ſpeak, and ſweetly ſmile.

'Twas this depriv'd my Soul of Reſt,
And rais'd ſuch Tumults in my Breaſt;
For while I gaz'd, in Tranſport toſt,
My Breath was gone, my Voice was loſt:

My Boſom glow'd; the ſubtle Flame
Run quick through all my vital Frame;
O'er my dim Eyes a Darkneſs hung;
My Ears with hollow Murmurs rung.

In dewy Damps my Limbs were chill'd;
My Blood with gentle Horrors thrill'd;
My feeble Pulſe forgot to play;
I Fainted, Sunk, and Dy'd away.

Here, ſays *LONGINUS*, are collected from all Sides the uſual Conſequences that the Paſſion of Love has both on the Mind and Body. But where pray is the *Sublimity?* Where! Why in as much as the Poet has choſe none but the principal and *ſtrongeſt Circumſtances*; all which ſhe has ranged together and ſtretch'd to their very Height. Here's Soul, Body, Ears, Tongue, Eyes, Countenance, all faultering and ready to leave their proper Stations. The Lover, thro' oppoſite Perturbations, is at one and the

ſame

ſame time enflam'd and chill'd, ſenſible and ſenſeleſs, enliven'd and fainting even to Death. All which Circumſtances, notwithſtanding their ſeeming Repugnancy to each other, being an exact Copy of Nature, and often found in the Phrenſies of Love, convey this *Ode* to the very Height of *Sublimity*.

IN like Manner *HOMER* in deſcribing *Tempeſts* always heaps together the moſt terrible Circumſtances imaginable. But *ARISTÆUS PROCONNESIUS*, Author of *Arimaſpia*, is in this reſpect rather florid than ſublime, where he ſays ——

Θαῦμ' ἡμῖν χ᾽ τοῦτο, &c.

Oft has my Mind been with Amazement ſtruck,
That Men ſhould chuſe to dwell on watry Waves,
So far remote from Land: Unhappy Race,
What Labours they endure! Their Eyes on Stars,
Their Hearts on Waters fix'd: Their Vows they pay
With liſt up Hands, ſtill ſpewing as they pray.

How unlike this is *HOMER*'s Deſcription of a Tempeſt in *Il.* o. *ver.* 624. to which the Poet compares *Hector* aſſiſted by *Jupiter*? Thus ——

r Ἐν δ' ἔπεσ', ὡς ὅτε κῦμα θοὴ ἐν νηῒ πέσῃσι
Λάβρον ὑπαὶ νεφέων, ἀνεμοτρεφὲς, ἥ δέ τε πᾶσα

ANNOTATIONS.

OBS. XVII. r COmpare this Storm of *Homer* with *Virgil*'s in *Æn.* 1. —*ver.* 88.

Incubuere Mari, totumque à Sedibus imis
Unà Euruſque Notuſque ruunt, &c. —

And with the ſublime Tempeſt of the *Pſalmiſt*, Pſalm cvii. 25. &c.

Ἀχνὴ ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης
Ἰσίῳ ἐμβρέμεται· τρομέουσι δέ τε φρένα ναυτῶν
Δειδιότες· τυτθὸν γὰρ ὑπ' ὀκριόεντα φέρονται.

On 'em he fell, like a Tempeſtuous Storm
Rous'd up by boiſterous Winds; which, Waves o'er Waves
Whirling, and roaring dreadfully, deſcends:
While in fierce Eddies rolls the frothy Ship;
The Sails all torn; th' Affrighted Mariners,
Aghaſt, within Death's Jaws are hurl'd along.

Upon which [s] *ARATUS* has meanly thought to refine thus:

——— Ὀλίγον δὲ διὰ ξύλον αἴδ' ἐρύκει.

But a thin Piece of Wood ſav'd 'em from Death.

Low indeed in reſpect to the Terrour *HOMER* every where raiſes. In *tranſlating* which, I have endeavour'd to imitate that Horrour, which, as *LONGINUS* obſerves, the Original in every Verſe incultates over and over; the very Sound of the Syllables livelily repreſenting the foaming Surges and Daſhing of the Waves into and over the Ship. Beſides which,

ANNOTATIONS.

OBS. XVIII. [s] *ARATUS* was a *Greek* Poet, whoſe Book of *Phænomena Cicero* and others tranſlated into *Latin* Verſe. *SAPPHO* was a *Leſbian* Poeteſs, the Inventreſs of *Sapphic Verſes*, of whoſe Works ſcarce any thing remains but the foregoing Ode. One *ARISTÆUS PROCONNESIUS* is the ſuppos'd Author of the Poem call'd *Arimaſpia*, which *Longinus* here mentions. As to *Homer*, who is ſuppos'd to be born 1034 Years before Chriſt, *Heſiod* 800, *Anacreon* 532, *Herodotus* 482, *Thucydides* 429, *Xenophon* 387, *Demoſthenes* 356, *Theophraſtus* 311, *Ariſtotle* 384, *Cicero* 103, *Moſes*, and *Zoilus*, where their Names occur, they all are ſo well known, as to want no Annotations.

the

the Poet, to ſhew the dreadful Perplexity the Sailors were in, violently wreſts the Verſe, in his ὑπ' ἐκ θανάτοιο, by joining two Prepoſitions contrary to their Nature; and at laſt as beautifully ſhews the Rapidity of the Tempeſt and the Vehemence of their Perplexity both in the Sound and Senſe of his — ὑπ' ἐκ θανάτοιο φέρονται. *Tentavi imitari, fateor; ſed vim tantorum Verborum pauci, quos æquus amavit Jupiter, poſſunt aſſequi.* I am, SIR,

Your's, &c.

LETTER VI.

SIR, *Holt, June* 3.

YOU may perhaps have thought in my former Letters, that I have ſometimes dwelt too long on ſome particular *Sections*; I ſhall endeavour therefore to make amends in this, and the reſt, by lightly paſſing over ſuch as are leſs remarkable. ——

IN SECTIONS XI. and XII. *Longinus* treats of what Rhetoricians call *Amplifying*, and ſhews that it is a Virtue in Stile no longer than while join'd with *Sublimity*: Which two differ, ſays he, from each other in this — *Sublimity* conſiſts in the Loftineſs of Sentiments, *Amplification* in their Quantity and Number. *See* CLIMAX *and* INCREMENTUM *in Book* I.—Hence he proceeds to ſhew

the Difference between *DEMOSTHENES* and *CICERO*, declaring each of 'em to be highly *ſublime* in their Way. *Cicero*, ſays he (εἰ χὴ ἡμῖν ὡς Ἕλλησιν ἐφεῖταί τι γινώσκειν, *If we* Grecians *may be allow'd to know any thing of* Latin *Writers)* differs in *Sublimity* from *Demoſthenes* in this. *Demoſthenes* is *ſublime* in the conciſe cloſe Way, but *Cicero* in the diffuſive. *Demoſthenes*'s Talent of *Sublimity* conſiſts in ſtrong Exaggerations and forcible warm Paſſions, where 'tis neceſſary on all ſides to move the Auditory: But *Cicero*'s Talent lies in an extenſive *Amplifying*, where 'tis proper to ſmooth and mollify; a Stile well adapted and fitted for Deſcriptions, Addreſſes, Narrations, Hiſtory, Natural Philoſophy, and moſt other Things in the Demonſtrative Way.

AND in SECTIONS XIII. and XIV. he adviſes from *PLATO* all thoſe who would write *ſublimely*, to imitate, as far as lies in 'em, ſuch Writers as have excell'd in their Way, and who have confeſſedly on all hands been allow'd to be great Men; for Inſtance, *PLATO* in *Philoſophy*, *HOMER* in *Poetry*; in *Oratory* *DEMOSTHENES*, and *THUCYDIDES* in *Hiſtory*. Old *HESIOD* aſſures us this Emulation is good ——

—— Ἀγαθὴ γὰρ ἔρις ἥδε βροτοῖσι. Op. & Dies, *ver.* 24.

When Mortals ſtrive t' excel in Virtue's Ways,
The glorious Strife deſerves immortal Praiſe.

Thus *HERODOTUS*, *STESICHORUS*, *ANTILOCHUS*, and *PLATO*, have frequently imitated *HOMER*, as *AMMONIUS* has

has ſhewn. And when you have done your beſt, ſays *LONGINUS*, ſay thus to yourſelf— Had *Homer* ſeen this, what would he have thought of it? — How would this have paſs'd with *Plato* or *Demoſthenes*, or, if Matter of Hiſtory, with *Thucydides?* — Such an imaginary Tribunal will be enough to make a prudent Writer look about him: and how much leſs cautious pray, ſays he, ought an Author to be, who hopes to have all Poſterity for his Judges?

HE proceeds, in SECTION XV. to ſpeak περὶ Φαντασίας, of VISION, which he deſcribes to be a Repreſentation of Things ſo much to the Life, as to affect a Reader's Fancy as much as if he had ſeen 'em tranſacted. This in *Poetry* uſually conſiſts in raiſing Terrour, in *Oratory* in livelily deſcribing a Thing, as tho' it were then done (*See the Figure* HYPOTYPOSIS *in Book* I. Both conſpire in an emphatical

MOVING OF THE PASSIONS.

Thus *EURIPIDES* in his *Oreſtes*, ver. 255.

Ὦ μῆτερ, ἱκετεύω σε· μὴ 'πίσειέ μοι
Τὰς αἱματωπὸς κὴ δρακοντώδεις κόρας.
Αὖ γὰρ, ἄυ πλησίον θεώσκουσί μου.

O Mother, prithee, puſh not — puſh not on me —
Thoſe bloody-looking ſnaky-headed Hags.
For here, ſee here, they're here, they're ruſhing tow'rds me!

And again in his *Iphigenia*, ver. 408.

Οἴ μοι, κλάνει με· ποῖ φύγω;
Woe's me, they'll kill me, whither ſhall I flee?

Where,

Where, tho' the Poet brings not the *Furies* on the Stage, yet his Repreſentation of 'em ſeems to ſtrike the Fancy as livelily as tho' they had been preſent. But indeed [t] *EURIPIDES* has a peculiar happy turn in his Management of the *Paſſions*, particularly *Madneſs* and *Love*. *ÆSCHYLUS* likewiſe has many bold Flights of this kind. And *SOPHOCLES* alſo, as in his Repreſentation of dying *Oedipus* burying himſelf alive in a prodigious Tempeſt, and the Apparition of *Achilles* on his own Grave to the *Greeks* juſt about to depart. Nor is any of 'em loftier than *SIMONIDES*. But Inſtances out of all theſe, ſays he, as there'd be no End of producing them, I omit. He concludes in theſe Words, Τοσαῦτα περὶ τῆς κατὰ τὰς νοήσεις ὑψηλῶν, καὶ ἀπὸ μεγαλοφροσύνης, [u] * * * * * ἢ μιμήσεως, ἢ φαντασίας ἀπογεννωμένων ἀρκέσει, *So much concerning* LOFTINESS OF CONCEPTION, *which*, I have ſhewn, *is obtain'd either from Magnanimity of Thought*, or a Judicious Collection of principal Circumſtances, or Amplifying, *or Imitation*, *or lively Repreſentation*.

ANNOTATIONS.

OBS. XIX. [t] *EURIPIDES*, *ÆSCHYLUS*, and *SOPHOCLES*, who flouriſh'd about 460 Years before Chriſt, are well known from their Works. *SIMONIDES* was a celebrated Poet of the Iſland *Ceos*, whom *Quintilian* praiſes, *Inſt.* 10. 1. thus, *Præcipua ejus in commovendâ Miſeratione Virtus, ut quidam in hâc eum Parte omnibus ejuſdem Operis Auctoribus præferunt.* *EUPOLIS* was an *Athenian* Comic Poet, of whom we have Nothing left but his Name.

OBS. XX. [u] THERE are a few Words wanting in the Original at * * * * which Mr. *Pearce* thinks ought to be ſupplied, as in this Verſion.

IN

IN SECTION XVI. he paſſes to his *third Fountain of Sublimity*, viz.

THE PROPER MANAGEMENT OF FIGURES.

But, as the *Figures* that may be made uſe of in Diſcourſe are almoſt innumerable, he purpoſes to treat only of a few of the chief, being ſuch as contribute moſt towards *Sublimity*. And here he mentions APOSTROPHE or *Addreſs*. An *Apoſtrophe* is when an Author in ſome Commotion turns himſelf from his main Subject, and addreſſes on all ſides, *viz.* to the Heavens, Earth, Rocks, Foreſts, Things ſenſible, inſenſible, and what not?

APOSTROPHE turns off to make Addreſs:

She lives! How ſhall I, Heav'ns, my Thanks expreſs?

LONGINUS mentions here an Oath of *DEMOSTHENES* as a ſublime *Apoſtrophe*, οὐκ ἔστιν ὅπως ἡμάρτετε, ὦ μὰ τὰς ἐν Μαραθῶνι προκινδυνεύσαντας, *Ye have not acted wrong; No, I ſwear it by thoſe mighty Chiefs that fell at Marathon.* Where he compliments his Anceſtors as Gods in ſwearing by 'em. But obſerve, ſays our *Critic*, 'tis not every ſilly Oath that's ſo ſublime, for this of *EUPOLIS* is quite flat,

—— Μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην,

I ſwear it by my Marathonian *Fight.*

I DARE ſay, SIR, you'll excuſe me, if for the future, inſtead of *LONGINUS*'s Inſtances out of the *Ancients*, I ſhould produce Examples from a *Modern Author* equally *Sublime.*

lime. For, indeed, ſuch to me appear the Paſſages that I ſhall tranſcribe from Mr. *JAMES THOMSON* on the *Seaſons*, viz. *Spring*, *Summer*, *Autumn*, *Winter*; late Pieces of Poetry, which, according to *LONGINUS*'s *Criterion of Sublimity*, have upon a repeated Peruſal irreſiſtably forced my Attention and laſting Admiration.

The following ſublime APOSTROPHES are his.

The firſt in Praiſe of *Agriculture*. After having deſcribed the preparative Effects of the Spring, and Labours of the Huſbandman in plowing, ſowing, harrowing, &c. — he ſays —

BE gracious, HEAV'N! for now laborious Man
Has done his Due. Ye foſtering Breezes, blow!
Ye ſoftening Dews, ye tender Showers, deſcend!
And temper all, thou world-reviving Sun,
Into the perfect Year! Nor, ye who live
In Luxury and Eaſe, in Pomp and Pride,
Think theſe loſt Themes unworthy of your Ear.
'Twas ſuch as theſe the Rural MARO *ſung*
To the full ROMAN *Court, in all it's Height*
Of Elegance and Taſte. The ſacred Plow
Employ'd the Kings and Fathers of Mankind,
In ancient Times. And ſome, with whom compar'd
You're but the Beings of a Summer's Day,
Have held the Scale of Juſtice, ſhook the Lance
Of mighty War, then with deſcending Hand,
Unus'd to little Delicacies, ſeiz'd
The Plow, and greatly independant liv'd.

Spring, ver. 48.

The

The next to the *Supreme Being*, as the Soul of Vegetation —

HAIL, MIGHTY BEING! UNIVERSAL SOUL
Of Heav'n and Earth! ESSENTIAL PRESENCE, hail!
To THEE I bend the Knee; to THEE my Thoughts
Continual climb; who, with a Maſter-Hand,
Haſt the great Whole into Perfection touch'd.
By THEE, the various vegetative Tribes,
Wrap'd in a filmy Net, and clad with Leaves,
Draw the live Æther, *and imbibe the Dew.*
By THEE, &c.——— Spring, ver. 509.

His next is in recommending a vegetable Diet, and deſcribing the Cruelty of feeding on Animals —

——————— *Shall MAN, fair Form!*
Who wears ſweet Smiles, and looks erect on Heav'n,
E'er ſtoop to mingle with the prowling Herd,
And dip his Tongue in Blood?—— Alas! ye Flocks,
What have ye done? ye peaceful People, what,
To merit Death? You, who have giv'n us Milk
In luſcious Streams, and lent us your own Coat
Againſt the Winter's Cold? whoſe Uſefulneſs
In living only lies. And the plain Ox,
That harmleſs, honeſt, guileleſs Animal,
In what has he offended? He, whoſe Toil,
Patient, and ever-ready, clothes the Fields
With all the Pomp of Harveſt; ſhall he bleed,
And wreſtling groan beneath the cruel Hands
Even of the Clowns he feeds?—— Spring, ver. 402.

Another to Light, while he deſcribes the Sun riſing —

BUT yonder comes the powerful King of Day,
Rejoicing in the Eaſt,— and burniſh'd plays
On Rocks, and Hills, and Towers, and wandering Streams,
High-gleaming from afar. Prime chearer Light!
Of all material Beings firſt, and beſt!
Efflux divine! Nature's reſplendent Robe!
Without whoſe veſting Beauty all were wrap'd
In uneſſential Gloom, &c.—— Summer, ver. 80.

Another to the chief Architect —

HOW ſhall I then attempt to ſing of Him,
Whoſe ſingle Smile has, from the firſt of Time,
Fill'd, overflowing, all thoſe Lamps of Heav'n,
That beam for ever thro' the boundleſs Sky?
But ſhould he hide his Face, th' aſtoniſh'd Sun,
And all th' extinguiſh'd Stars, would looſening reel,
Wide from their Spheres, and Chaos come again.
And yet was every faultering Tongue of Man,
Almighty Poet! *ſilent in thy Praiſe;*
Thy matchleſs Works in each exalted Line,
And all the full harmonic Univerſe,
Would vocal, or expreſſive, thee atteſt,
The Cauſe, the Glory, and the End of all.
Summer, ver. 177.

Another to Huſbandmen, recommending Charity in Harveſt —

BEHIND the Maſter walks, builds up the Shocks;
And, conſcious, glancing oft this Way and that
His ſated Eye, feels his Heart heave with Joy.

The

The Gleaners ſpread around, and here and there,
Spike after Spike, their ſparing Harveſt pick.
Be not too narrow, Huſbandmen! but fling
From the full Sheaf, with charitable Stealth,
The liberal Handful. Think, oh! grateful, think!
How good the God *of Harveſt is to you;*
Who pours Abundance o'er your flowing Fields;
While theſe unhappy Partners of your Kind
Wide-hover round you, like the Fowls of Heav'n,
And aſk their humble Dole. The various Turns
Of Fortune ponder; that your Sons may want
What now with hard Reluctance, faint, ye give.

Autumn, ver. 174.

The next to the *Almighty*, a Prayer worthy a Rational Creature!—

FATHER of Light and Life! thou Good ſupreme!
O teach me what is good! teach me thyſelf!
Save me from Folly, Vanity, and Vice,
From every low Purſuit! and feed my Soul
With Knowledge, conſcious Peace, and Virtue pure,
Sacred, ſubſtantial, never-fading Bliſs!

Winter, ver. 199.

The laſt I ſhall produce, is his *Addreſs* to Infidels concerning the Soul of the great Sir *ISAAC NEWTON*, departed—

AND you, ye hopeleſs gloomy-minded Tribe!
You who, unconſcious of thoſe nobler Flights
That reach impatient at immortal Life,
Againſt the prime endearing Privilege
Of Being dare contend, ſay, can a Soul

Of ſuch extenſive, deep, tremendous Powers,
Enlarging ſtill, be but a finer Breath
Of Spirits dancing thro' their Tubes a while,
And then for ever loſt in vacant Air! Ver. 163.

I am, SIR,

Your's, &c.

LETTER VII.

SIR, *Holt, May* 10.

LEST by my laſt, you ſhould think I wander too far from my *Author*, I now return —

LONGINUS in SECTION XVII. ſays that *Figures* and *Sublimity* ſtand mutually in need of each other, and hints that it is not the bare Uſe of *Figures* that can cauſe *Sublimity* in Stile, but the proper Management of them. Becauſe *Figures* may be imperfect various ways —

FIGURES, unnat'ral, ſenſeleſs, too-fine-ſpun,
Over-adorn'd, affected, copious, *ſhun.*

IN SECTION XVIII. he treats of EROTESIS, or *Interrogation*, a Figure very uſeful to fix the Attention of our Auditors.

Mr. *THOMSON* has very *Sublime* Ones.

Thus he aſcribes the various Inſtinct in Animals to Divine Providence —

WHAT is this MIGHTY BREATH, ye Curious, ſay,
Which, in a Language rather felt than heard,

Inſtructs

Inſtructs the Fowls of Heaven; and thro' their Breaſts
Theſe Arts of Love diffuſes? — What? but GOD!
Inſpiring GOD! who boundleſs Spirit all,
And unremitting Energy, pervades,
Subſiſts, adjuſts, and agitates the Whole.
He ceaſeleſs works alone, and yet alone
Seems not to work, ſo exquiſitely fram'd
Is this Complex, amazing Scene of Things.

Spring, ver. 796.

And thus the Perpetuity, and Unchangeableneſs of the Heavenly Bodies —

WITH what a perfect World-revolving Power
Were firſt th' unweildy Planets launch'd along
Th' illimitable Void! Thus to remain,
Amid the Flux of many thouſand Years,
That oft has ſwept the buſy Race of Men,
And all their labour'd Monuments away,
Unreſting, changeleſs, matchleſs, in their Courſe;
To Night and Day, with the delightful Round
Of Seaſons, *faithful; not excentric once?*
So pois'd, and perfect is the vaſt Machine.

Summer, ver. 32.

His next is on the Virtues of Herbs —

THEN ſpring the living Herbs, profuſely wild
O'er all the deep-green Earth, beyond the Power
Of BOTANIST to number up their Tribes. &c.—
But who their Virtues can declare? who pierce
With Viſion pure into theſe ſecret Stores
Of Life, and Health, and Joy? The Food of Man
While yet he liv'd in Innocence, and told
A Length of golden Years, unfleſh'd in Blood,

A Stranger

A Stranger to the ſavage Arts of Life,
Death, Rapine, Carnage, Surfeit, and Diſeaſe,
The Lord, and not the Tyrant of the World.

Spring, ver. 247.

Another in *Laudem Diluculi* —

FALSELY luxurious, will not Man awake,
And, ſtarting from the Bed of Sloth, enjoy
The cool, the fragrant, and the ſilent Hour,
To Meditation due and ſacred Song?
And is there ought in Sleep can charm the Wiſe?
To lie in dead Oblivion, loſing half
The fleeting Moments of too ſhort a Life?
Total Extinction of th' enlighten'd Soul!
Or elſe to feaveriſh Vanity alive,
Wilder'd, and toſſing thro' diſtemper'd Dreams?
Who would in ſuch a gloomy State remain,
Longer than Nature craves; when every Muſe,
And every blooming Pleaſure wait without,
To bleſs the wildy-devious Morning Walk?

Summer, ver. 66.

His next to preſumptuous Infidels —

AND lives the Man, whoſe univerſal Eye
Has ſwept at once th' unbounded Scheme of Things;
Mark'd their Dependance ſo, and firm Accord,
As with unfaultering Accent to conclude
That This *availeth nought? Has any ſeen*
The mighty Chain of Beings! — Summer, ver. 296.

The laſt a ſerious Contemplation in a gloomy Winter's Night —

AS yet 'tis Midnight waſte. The weary Clouds,
Slow-meeting, mingle into ſolid Gloom. &c. —

And

And now, ye lying Vanities of Life!
Ye ever-tempting, ever-cheating Train!
Where are ye now? and what is your Amount?
Vexation, Diſappointment, and Remorſe.
Sad, ſickening Thought! and yet deluded Man,
A Scene of crude disjointed Viſions paſt,
And broken Slumbers, riſes ſtill reſolv'd,
With new-fluſh'd Hopes to run the giddy Round.

Winter, ver. 191.

IN SECTION XIX. which, thro' the Injury [v] of Time, is, as many of the reſt are, imperfect, *LONGINUS* ſhews, That as ASYNDETONS raiſe, ſo in SECTION XXI. that POLYSYNDETONS or *Copulatives* enervate Stile. *See both theſe Figures in Book* I.

The two *Aſyndetons* following are Mr. *THOMSON*'s.

The firſt, the Pleaſure of Faithful Preceptors ——

WHEN infant Reaſon grows apace — it calls
For the kind Hand of an aſſiduous Care:
Delightful Taſk! To rear the tender Thought,
To teach the young Idea how to ſhoot,
To pour the freſh Inſtruction o'er the Mind,
To breathe th' inſpiring Spirit, to implant
The generous Purpoſe in the glowing Breaſt.

Spring, ver. 1067.

ANNOTATIONS.

OBS. XXI. [v] HERE's the fourth great Gap in the MSS. where two whole Leaves are ſuppos'd to be wanting.

The

The other a *Midſummer* Rapture —

WELCOME, ye Shades! ye bowery Thickets, hail!
Ye lofty Pines! ye venerable Oaks!
Ye Aſhes wild, reſounding o'er the Steep!
Delicious is your Shelter to the Soul,
As to the hunted Hart the ſallying Spring!

Summer, ver. 392.

IN SECTION XX. he ſhews that a *Complication of Figures* makes a lively Impreſſion on the Mind, and gives an Inſtance from *Demoſthenes* of a beautiful Congeries of ANAPHORA, DIATYPOSIS, and ASYNDETON. *All which ſee in Book* I.

Clauſes ANAPHORA *begins alike.*
DIATYPOSIS *paints Things to the Life.*
ASYNDETON *drops* AND *thro' Haſte or Paſſion.*

My Inſtance of the Complication of all theſe three Figures from Mr. *THOMSON* is an Addreſs to the Ladies to diſſuade 'em from Hunting —

BUT if the rougher Sex by this red Sport
Are hurry'd wild, let not ſuch horrid Joy
E'er ſtain the Boſom of the Britiſh Fair.
Far be the Spirit of the Chace from them!
Uncomely Courage, unbeſeeming Skill,
To ſpring the Fence, to rein the prancing Steed,
The Cap, the Whip, the Maſculine Attire,
In which they roughen to the Senſe, and all
The winning Softneſs of their Sex is loſt.
Made up of Bluſhes, Tenderneſs and Fears,
In them 'tis graceful to diſſolve at Woe;
And from the ſmalleſt Violence to ſhrink. —

Know

Know they to ſeize the captivated Soul
In Rapture warbled from the radiant Lip;
To ſwim along, and ſwell the mazy Dance;
To train the Foliage o'er the Snowy Lawn;
To play the Pencil, turn th' inſtructive Page;
To give new Flavour to the fruitful Year;
To give Society it's higheſt Taſte;
To make well-order'd Home Man's beſt Delight;
To ſweeten all the Toils of Human-Life;
This be the Female *Dignity and Praiſe.*

Autumn, ver. 564.

I am, SIR,

Yours, &c.

LETTER VIII.

SIR, *Holt, May* 17.

IN SECTION XXII. our excellent Critic treats of HYPERBATON *(which ſee in Book* I.) a Figure which is thus prais'd and deſcrib'd by *HORACE*—

Ordinis hæc Virtus erit, & Venus (aut ego fallor)
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat & præſens in tempus omittat.

Art. Poet. ver. 42.

VIRGIL and *MILTON*, not only in their Diction but in the Plans of their ſeveral Poems, have obſerved it; the firſt beginning his *Æneid*

with the Shipwreck of *Æneas*, and making his Hero by way of Epiſode tell *Dido* all that happen'd before. This *Milton* imitates, *&c.*

IN SECTION XXIII. *Longinus* mentions POLYPTOTONS, ATHROISMUS'S, ANTIMETABOLES, and CLIMAXES, as graceful Ornaments to Stile: He ſpeaks alſo of ENALLAXIS: All which be pleas'd to look for in our Index of Figures, *Book* I. *&c.*

A POLYPTOTON different Caſes joins: —
From Day to Day he pours down Wines on Wines.

ATHROISMUS various Things collects in One: —
He's Chymiſt, Fidler, Stateſman, and Buffoon.

ANTIMETABOLE exchanges Words: —
They're Slaves in Lordſhip, and in Slavery Lords.

A CLIMAX amplifies by ſtrict Gradation: —
Sloth brings on Vice, and Vice begets Vexation.

An ENALLAXIS changes, when it pleaſes, *Tenſes*, or *Perſons*, *Genders*, *Numbers*, *Caſes*.

IN SECTION XXIV. he tells us, that Collective *Singulars* are frequently ſublime; as in this of *HERODOTUS*; *The whole Theatre burſt into Tears at the Recital of* [w] PHRYNICUS's *Tragedy call'd* The Siege of

ANNOTATIONS.

OBS. XXII. [w] WHEN *PHRYNICUS* the Poet brought this Tragedy of the Siege of *Miletus* on the Stage, the *Athenians* fined him 1000 Drachmæ for reminding them of their Misfortunes, and by a public Edict forbad the Play to be ever acted.

Miletus.

Miletus. And this of *THOMSON*'s on the chearful Effects of the Spring —

——— *MAN ſuperior walks*
Amid the glad Creation, muſing Praiſe,
And looking lively Gratitude.— Spring, ver. 195.

Plurals likewiſe are ſometimes as ſublime; as this of the Poet —

Ἐξῆλθον Ἕκτορές τε καὶ Σαρπηδόνες.
There went forth Hectors, *and* Sarpedons *alſo.*

And this of *PLATO* to the *Athenians*, *For there are no* Pelops's, *nor* Cadmus's, *nor* Danaus's *dwell among us.* &c.

IN SECTION XXV. he ſays, 'tis ſometime ſublime to relate diſtant Actions as tho' they were preſent. Thus ſays *XENOPHON*, *'Twas then, a Soldier falling under* Cyrus's *Horſe, and being ſtamp'd upon, runs his Sword into the Horſe's Belly, at which the Horſe ſtarting throws* Cyrus, *who falls quite to the Ground.* And thus Mr. *THOMSON* emphatically deſcribes a Storm at Sea —

———— *PRONE, on the paſſive Main,*
Deſcends th' Ethereal Force, and with ſtrong Guſt
Turns from the Bottom the diſcolour'd Deep.
Thro' the loud Night, that bids the Waves ariſe,
Laſh'd into Foam, the fierce, conflicting Brine
Seems, as it ſparkles, all around to burn.
Mean time whole Oceans, heaving to the Clouds,
And in broad Billows rolling gather'd Seas,
Surge over Surge, burſt in a general Roar,
And anchor'd Navies from their Stations drive

Wild as the Winds athwart the howling Waſte
Of mighty Waters. Now the hilly Wave
Straining they ſcale, and now impetuous ſhoot
Into the ſecret Chambers of the Deep,
The full-blown Baltick *thundering o'er their Head.*
Emerging thence again, before the Breath
Of all-exerted Heav'n they wing their Courſe,
And dart on diſtant Coaſts; if ſome ſharp Rock,
Or Sand inſidious break not their Career,
And in looſe Fragments fling them floating round.
Winter, ver. 134.

And thus he paints out a well-dreſs'd *Flower-Garden* — Where

FAIR-HANDED SPRING unboſoms every Grace;
Throws out the Snow-Drop and the Crocus firſt,
The Daiſy, Primroſe, Violet darkly blue,
Soft bending Cowſlips, and of nameleſs Dyes
Anemonies, Auriculas, a Tribe
Peculiar powder'd with a ſhining Sand,
Rennunculas, and Iris many-hued.
Then comes the Tulip-Race, where Beauty plays
Her gayeſt Freaks; from Family diffus'd
To Family, as flies the Father-Duſt,
The varied Colours run; and while they BREAK
On the charm'd FLORIST's Eye, he wondering ſtands,
And new-fluſh'd Glories all ecſtatic marks.
Nor Hyacinths are wanting, nor Junquils
Of potent Fragrance, nor Narciſſus white,
Nor deep Carnations, nor enamel'd Pinks,
And ſhower'd from every Buſh the Damaſk Roſe.
Infinite Numbers, Delicacies, Smells,

With

With Hues on Hues Expreſſion cannot paint,
The Breath of NATURE, and her endleſs Bloom.
Spring, p. 27.

IN SECTIONS XXVI. and XXVII. he tells us that the *Change of Perſons* is alſo emphatical; as, when an Author uſes the ſecond Perſon for the third; or, inſtead of ſpeaking himſelf, makes the Perſon he's treating of ſpeak. Examples of the firſt he cites from *HOMER*, *ARATUS*, and *HERODOTUS*. *See the Figure* ENALLAXIS *in Index Book* I. Examples of the latter he quotes from *HOMER*, [x] *HECATÆUS*, and *DEMOSTHENES*. *See the Figure* METABASIS *or Tranſition in Book* I.

IN SECTIONS XXVIII. and XXIX. ſays he, PERIPHRASIS or *Circumlocution*, judiciouſly managed, elevates Stile; but if us'd immoderately, it renders it ſtupid and childiſh. *For Examples ſee the Figure* PERIPHRASIS *in Book* I. *&c.*

AND in SECTION XXX. he comes to his *fourth Fountain of Sublimity*, viz.

SPLENDID EXPRESSION, or *a judicious Choice of Words.*

And this he ſhews to be — A certain Art and Felicity which eminent Writers have in finding out rich and ingenious Expreſſions to ſig-

ANNOTATIONS.

OBS. XXIII. [x] *HECATÆUS* was a *Mileſian*, whom *Suidas* thought to be the firſt Hiſtorian that ever wrote in Proſe. *Langb.*

nify

nify their Thoughts; and (SECTION XXXI. and SECTION XLIII.) carefully avoiding low and degenerate Expreſſions, when prophan'd by the Populace, and applied to mean Things. Not, ſays he, that we ſhould always fondly affect pompous Language; for to clothe low [y] mean Things with magnificent Words, is like putting a gigantic Stage-player's Maſk on the Head of an Infant.

Expreſſion is the Dreſs of Thought, and ſtill
Appears more decent, as more ſuitable:
A low Conceit in pompous Words expreſs'd,
Is like a Clown in regal Purple dreſs'd.
For different Stiles with different Subjects ſort,
As ſeveral Garbs with Country, Town, and Court.
Mr. POPE on Critic.

Agreeable to which, our Critic here blames *CÆCILIUS* for cenſuring a Paſſage of the Hiſtorian *THEOPOMPUS*,—Δεινὸς ὢν ὁ Φίλιππος ἀναγκοφαγῆσαι πρᾶγματα, Philip *being compell'd by Neceſſity to ſwallow down Injuries* — Where, ſays he, the ſimple and common Expreſſion *ſwallow down* is much more

ANNOTATIONS.

OBS. XXIV. [y] *Quintilian* makes uſe of almoſt the ſame Similitude with *Longinus*— *In parvis quidem Litibus has Tragœdias movere tale eſt, quale ſi Perſonam* Herculis *& Cothurnos aptare Infantibus velis*, Inſt. 6. 1. — 'Tis thought here that four whole Leaves are wanting.— *THEOPOMPUS* was an Orator of *Chio*, and Scholar to *Iſocrates*, who ſaid of him, *Se Calcaribus in* Ephoro, *contrà autem in* Theopompo *Frænis uti ſolere.*

ſigni-

ſignificative than any figurative one could have been. And ſo is this of *ANACREON*—

Οὐκέτι Θρηϊκίης ἐπιμέλομαι,
I care no more for Thracia.

IN SECTION XXXII. in Oppoſition to vulgar or common Expreſſions, he treats of the Multitude of TROPES [Μεταφορῶν, *he calls 'em*] which are Tranſlations or Turnings of Words from their cuſtomary Signification, and applying them to other Things than what they properly mean, on account of ſome Reſemblance or Reference theſe Things have with each other: So that we may reckon there are as many ſorts of *Tropes* as there are different References; tho' it has pleaſed *Rhetoricians* to eſtabliſh but few. The proper uſe of all which contributes very much towards *Sublimity*. The moſt conſiderable of 'em are a METAPHOR, METONYMY, SYNECDOCHE, IRONY, HYPERBOLE, ALLEGORY, and CATACHRESIS.—*Which ſee in Book* I.

Of Tropes *perplext, harſh, frequent, ſwoln, fetch'd-far, Ill-repreſenting, forc'd, low, lewd*, beware.

LONGINUS obſerves that to ſoften too bold or harſh *Tropes*, *ARISTOTLE* and *THEOPHRASTUS* well adviſe an Author to uſe, *Ut ita loquor, quaſi, ſi hoc modo loqui liceat, ſi oportet audacius dicere*, &c.

IN SECTIONS XXXIII, XXXIV, XXXV, and XXXVI. he handles this Queſtion—*Which Stile is moſt excellent, that which wants Sublimity and has no other Fault, or, that which*

which has Sublimity and is in lower Things ſometime faulty? — And gives [z] the Palm to the latter; preferring *HOMER* to [a] *APOLLONIUS RHODIUS* or *THEOCRITUS*, *ARCHILOCHUS* to *ERATOSTHENES*, *PINDAR* to *BACCHYLIDES*, *SOPHOCLES* to *ION CHIUS*, *DEMOSTHENES* to *HYPERIDES*, *PLATO* to *LYSIAS*, &c.— Affirming

ANNOTATIONS.

OBS. XXV. [z] MR. *Pearce* quotes two Paſſages agreeable to this Determination of *Longinus*, the firſt from *Pliny* the younger, who ſays—— *Dixi de quodam Oratore noſtri Seculi, recto quidem & ſano, ſed parum grandi & ornato, ùt opinor, aptè:* Nihil peccat, niſi quod non peccat: *Debet enim Orator erigi, attolli, interdum etiam effervеſcere, efferri, ac ſæpe accedere ad præceps*, &c. The ſecond from *Quintilian*— *Neq; id ſtatim legenti perſuaſum ſit omnia, quæ magni Auctores dixerint, utiq; eſſe perfecta: nam & labuntur aliquando, & Oneri cedunt, & indulgent Ingeniorum ſuorum Voluptati; nec ſemper intendunt Animum, & nonnunquam fatigantur: cum* Ciceroni *dormitare interim* Demoſthenes, Horatio *verò etiam* Homerus *ipſe videatur. Horace*'s Rule ought therefore always to be obſerv'd——

Ubi plura nitent in Carmine, non ego paucis
Offendar Maculis, quas aut Incuria fudit,
Aut humana parùm cavit Natura.——

OBS. XXVI. [a] *APOLLONIUS* the *Rhodian* was Scholar to *Callimachus*, *An. ante Chriſt.* 255. and wrote the *Argonautica*, of whom *Quintilian* ſays, *Non contemnendum edidit Opus æquali quâdam Mediocritate. THEOCRITUS* is well known. *ERATOSTHENES* the *Cyrenean* was Predeceſſor to *Apollonius* as Keeper of the *Ptolemaican* Library in *Alexandria*; he wrote a Poem call'd *Erigone*. *BACCHYLIDES* was a *Greek* Lyric Poet, whoſe Verſes were much admired by the Emperor *Julian*, and preferr'd to *Pindar*'s by *Hiero* King of *Syracuſe*. *PINDAR*, born 518 Years before *Chriſt*, is well known, of whom *Quintilian*, Inſt. 10. 1. ſays, *Novem Lyricorum longè* Pindarus *princeps, Spiritûs Magnificentiâ, Sententiis, Figuris, beatiſſimâ Rerum Verborumq; Copiâ, & velut quodam Eloquentiæ Flumine: propter quæ* Horatius *eum meritò credidit Nemini imitabilem. ION CHIUS* was a Dithyrambic Poet, who beſides Odes is ſaid to have wrote 40 Plays. *HYPERIDES* was an *Athenian* Orator contemporary with *Demoſthenes*,

Affirming it to be as great a Fault in thoſe vanquiſh'd Gentlemen never to have err'd, as it would have been in the others, who ſometimes faulter, never to have ſoar'd beyond the common Pitch. Great Souls frequently ſoar too lofty to be intent upon Trifles. If therefore theſe ſometimes err, while t'other always are correct, this may be ſaid of 'em — *Illis erit aliqua Laus magnis excidiſſe Auſubus, quum Hi vitaviſſe potius Reprehenſionem quàm meruiſſe Laudem videantur.* However, ſays *LONGINUS*, reſpecting ſuch, who in their Stile are truly *Sublime*, and their Subject withal Beneficial, tho' they may fail of abſolute Perfection, yet are they really in this Reſpect ſomething more than mortal. In other Things they may ſhew themſelves *Rational Creatures*, but

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moſthenes, whom *Quintilian* thus ſpeaks of, Inſt. 10. 1. *Dulcis imprimis & acutus* Hyperides; *ſed minoribus Cauſis, ut non dixerim utilior, magis par. LYSIAS* was a famous *Athenian* Orator, of whom *Cicero* ſays, *Tum fuit* Lyſias, *ipſe quidem in Cauſis forenſibus non verſatus, ſed egregiè ſubtilis Scriptor atq; elegans; quem jam propè audeas Oratorem perfectum dicere*; Lib. de Cl. Or. *Quintilian* adds— *Puro tamen Fonti, quàm magno Flumini propior*; Inſt. 10. 1.— *Cæcilius* had preferr'd *Lyſias* to *Plato*, as being an Author without Faults, whereas he found ſeveral in *Plato*, among which, ſays *Longinus*, theſe harſh Tropes or ſwelling Allegories, *How eaſy*, ſays *Plato*, Lib. 6. de Leg. *is it to be perceiv'd, that a City ought to be mix'd and temperated like a Bowl? Into which firſt pour the raging God Wine, and he keeps all in a Heat and Fervour; but when that's chaſtiz'd by another God, who is ſober and joins with him, it becomes good and moderate Liquor* —— Now, ſay they, to call Water a *ſober God*, and the Mixture *Chaſtiſement*, ſhews the Author to be not very ſober when he expreſs'd it. However, you ſee for what Reaſon *Longinus* gives the Palm to *Plato*.

in this almoſt *Gods*. To be free from Error is indeed to be blameleſs, but to be *Sublime* is to be admirable. What can I add more? Why this: That one ſingle *Sublime* Expreſſion in any one of their Works will more than recompenſe for all their Failings. Yea, ſuppoſe any one could collect into one Heap all the Faults that are to be met with in *HOMER*, in *DEMOSTHENES*, in *PLATO*, and other *ſublime* Writers, that whole Collection would not amount to one Thouſandth Part in proportion to the Excellencies of theſe deſerving Heroes. Hence all Ages and Generations of Men hitherto, not to be baffled by the vain Efforts of the Invidious, have always given them, and ſuch as them, their due Honours, and will for ever —

Ἐς τ' ἂν ὕδωρ τε ῥέῃ, καὶ δένδρεα μακρὰ τεθήλῃ.

As long as mighty Waters gliding flow,
As long as lofty Trees look green and grow.

IN SECTION XXXVII. from this his Digreſſion, *LONGINUS* returns to his *Tropes*, and juſt mentions Παραβολαὶ καὶ εἰκόνες, *Compariſons* and *Similies*; as a-kin to 'em. *See the Figure* PARABOLE *in Book* I. But devouring Time having [b] conſumed all his Examples, I preſume he'd be pleaſed did he know how ſublimely Mr. *THOMSON* will ſupply him.

ANNOTATIONS.

OBS. XXVII. [b] THERE's a Loſs here of two whole Leaves in the Manuſcripts.

The

The firſt to the Sun —

WHO would the Bleſſings, firſt and laſt, recount,
That in a full Effuſion from Thee *flow,*
As ſoon might number, at the Height of Noon,
The Rays that radiate from thy cloudleſs Sphere,
A univerſal Glory darting round. Summer, ver. 96.

The next, the Effect of the Sun's ſcorching Heat on Flowers —

WHO can unpitying ſee the flowery Race,
Shed by the Morn, their new-fluſh'd Bloom reſign,
Before th' unbating Beam? So fade the Fair,
When Fevers revel thro' their azure Veins.
Summer, ver. 211.

Another to Atheiſtical Cavillers —

LET no preſuming impious Railer tax
Creative Wiſdom, as if ought was form'd
In vain, or not for admirable Ends.
Shall little haughty Ignorance pronounce
His Works unwiſe; of which the ſmalleſt Part
Exceeds the narrow Viſion of his Mind?
Thus on the Concave of a ſounding Dome,
On ſwelling Columns heav'd, the Pride of Art!
Wanders a Critic-Fly; his feeble Ray
Extends an Inch around, yet blindly bold
He dares diſlike the Structure of the whole.
Summer, ver. 285.

The next on Human Inſects —

THICK, in yon Stream of Light, a thouſand Ways,
Upwards and downwards, thwarting, and convolv'd,

The quivering Kingdoms ſport; with tempeſt-wing,
Till Winter *ſweeps them from the Face of Day.*
Even ſo luxurious Men, unheeding, paſs
An idle Summer-Life in Fortunes-Shine, &c.
From Toy to Trifle, Vanity to Vice;
Till blown away by Death, *Oblivion comes*
Behind, and ſtrikes them from the Book of Life.
Summer, ver. 311.

The laſt on a *Midſummer* Retreat —

THRICE happy he! that on the ſunleſs Side
Of a romantic Mountain, foreſt-crown'd,
Beneath the whole collected Shade reclines:
Or in the gelid Caverns, woodbine-wrought,
And freſh bedew'd with ever-ſpouting Streams,
Sits coolly calm; while all the World without,
Unſatisfy'd, and ſick, toſſes at Noon.
Emblem inſtructive of the virtuous Man,
Who keeps his temper'd Mind ſerene, and pure,
And all his Paſſions aptly harmoniz'd
Amid a jarring World, with Vice inflam'd.
Summer, ver. 381.

I am, SIR,

Your's, &c.

LETTER IX.

SIR, *Holt, May* 30.

LONGINUS, after having touch'd upon *Hyperboles* in SECTION XXXVIII. the Uſe of which he tells us ought always to be mo-

deſt

deſt and conceal'd as much as poſſible; becauſe, ſays he, if they appear deſign'd or are ſtrain'd too high, they generally loſe their Force, like that of *ISOCRATES* in Praiſe of Eloquence, who, ſays our Critic, in an Exordium to [c] the *Panegyric* wherein he prefers the *Athenians* to the *Lacedemonians*, has acted quite childiſhly out of too fond an Affectation of always ſpeaking pompouſly —He begins thus — *Since Eloquence has ſo powerful an Influence, that an Orator can make grand Things appear mean, and mean Things grand; can give old Things a new Dreſs, and make Things appear obſolete which are really new* — Where one might reaſonably object, "What then, *Iſocrates*, are you "now *thus* about to turn Affairs reſpecting the "*Athenians* and *Lacedemonians?* You need "ſay no more; 'tis a ſufficient Argument for "none of us to believe a Word you ſay." *See* HYBERBOLE *in Book* I. *&c.* From hence —

ANNOTATIONS.

OBS. XXVIII. [c] THE Oration here mention'd is one of the Chief of *Iſocrates*'s, and the ſame as ſome think that he was *ten* or *fifteen* Years in Compoſing, which *Longinus* ſneers at in Section IV. —— However, to give *ISOCRATES* his due Honours, this one Hyberbolical Fault is ſufficiently recompenſed by his innumerable Excellencies. *Longinus* himſelf reckons him among his principal Orators. And *Cicero* ſays of him, Iſocrates *præter cæteros ejuſdem Generis laudatur ſemper à nobis*; Lib. de Or. And again, *Suavitatem* Iſocrates, *Subtilitatem* Lyſias, *Acumen* Hyperides, *Sonitum* Æſchines, *Vim* Demoſthenes *habuit*; Lib. 3. de Orat. —*Quintilian*, Inſt. 2. 9. calls him, *Clariſſimus ille Præceptor* Iſocrates, *quem non magis Libri benè dixiſſe, quàm Diſcipuli benè docuiſſe teſtantur*. Again, in Lib. 12. ſays he,— Iſocratis *Schola Principes Oratorum dedit*. &c. *Iſocrates* was born 434 Years before *Chriſt*.

OUR

OUR Critic proceeds in SECTIONS XXXIX, XL, XLI, XLII, and XLIII. to his *fifth* and laſt *Fountain of Sublimity*, which is—

A Lofty and MAGNIFICENT COMPOSITION.

By which he means, *A certain Happineſs in diſpoſing of our Expreſſions into juſt Periods*, or, *An Harmonious Diſtribution of Words agreeable to the Senſe and Meaning of Sentences.* For doubtleſs when Sounds agree with the Things that are expreſs'd by them, the Diſcourſe muſt become more ſignificative and lively. There is a kind of Sympathy betwixt the Soul, and the Numbers of *Proſe* as well as *Poetry*, which Numbers are therefore Inſtruments very proper to provoke and agitate the Paſſions. The Ideas of Things have a ſecret Alliance and Connection among themſelves, and do excite one another: Thus the Sound of a Trumpet puts us in mind, and provokes us to Combat: when we hear the Noiſe of the Sea we imagine it preſently, tho' perhaps it is out of Sight. Without doubt then certain Sounds, certain Numbers, and certain Cadences do contribute to raiſe the Images of Things with which they have Alliance and Connection; and ought particularly to be regarded by him that would write *Sublimely*. Our *Critic* has given Inſtances from *EURIPIDES*, and mentions [d] *PHILISTUS*,

ANNOTATIONS.

OBS. XXIX. [d] *PHILISTUS* was a *Syracuſian*, who wrote the Hiſtory of *Dionyſius* of *Sicily*. *ARISTOPHANES* the celebrated *Athenian* Comedian (born 420 Years before *Chriſt*) and his Writings are well known.

ARISTO-

ARISTOPHANES, *DEMOSTHENES*, and others; and I could as eaſily ſhew how very happy *HOMER*, *VIRGIL*, and *MILTON* have been in this particular, had I not been already too tedious.—However, as I have Mr. *THOMSON* now before me, out of his large Store I ſhall quote a few more Paſſages, in this Senſe, either very happily, or very loftily *put together*.

The firſt is a Storm of *Thunder* and *Lightning*.

'TIS dumb Amaze, and liſtening Terror all;
When to the quicker Eye the livid Glance
Appears far South, emiſſive thro' the Cloud;
And, by the powerful Breath of God *inflate,*
The Thunder raiſes his tremendous Voice;
At firſt low-muttering; but at each approach,
The Lightnings flaſh a larger Curve, and more
The Noiſe aſtounds: till over head a Sheet
Of various Flame diſcloſes wide, then ſhuts
And opens wider, ſhuts and opens ſtill
Expanſive, wrapping Æther in a Blaze.
Follows the looſen'd, aggravated Roar,
Enlarging, deepening, mingling Peal on Peal
Cruſh'd horrible, convulſing Heav'n and Earth.

Summer, ver. 848.

2. Deſcription of the Rainbow.

MEAN time refracted from yon Eaſtern Cloud,
Beſtriding Earth, the grand ætherial Bow
Shoots up immenſe! and every Hue unfolds,

In

In fair Proportion running from the red,
To where the Violet fades into the Sky.

Spring, ver. 228.

3. The Deluge.

INTO the Gulph, and o'er the higheſt Hills
Wide daſh'd the Waves, in Undulation vaſt:
'Till from the Centre to the ſtreaming Clouds,
A ſhoreleſs Ocean tumbled round the Globe.

Spring, ver. 359.

4. The Symphony of the Spring.

——————UP-SPRINGS the Lark,
Shrill-voic'd, and loud, the Meſſenger of Morn;
E'er yet the Shadows fly, He mounted ſings
Amid the dawning Clouds, and from their Haunts
Calls up the tuneful Nations. Every Copſe
Thick wove, and Tree irregular, and Buſh,
Are prodigal of Harmony. The Thruſh
And Wood-Lark, o'er the kind-contending Throng
Superior heard, run thro' the ſweeteſt Lengths;
The Blackbird whiſtles from the thorny Brake;
The mellow Bull-Finch anſwers from the Grove:
Nor are the Linnets, o'er the flowering Furze
Pour'd out profuſely, ſilent. Join'd to theſe
Thouſands beſide. The Jay, the Rook, the Daw,
And each harſh Pipe, diſcordant heard alone,
Here aid the Concert: While the Stock-Dove breathes
A melancholy Murmur thro' the whole.

Spring, ver. 543.

5. In-

5. Inſtinct and Cunning of Birds to ſave their Neſts.

——————————*STEALTHY aſide*
Into the Centre of a neighbouring Buſh
They drop, and whirring thence alarm'd, deceive
The rambling School-Boy.——— Spring, ver. 640.

6. Fight of two Bulls.

THE Rivals met, the bellowing War begins;
Their Eyes flaſh Fury; to the hollowed Earth,
Whence the Sand flies, they mutter bloody Deeds,
And groaning vaſt th' impetuous Battle mix:
While the fair Heifer, redolent, in view
Stands kindling up their Rage.——— Spring, ver. 746.

7. Prodigious Storm of Rain.

———————*A BURST of Rain,*
Swept from the black Horizon, broad deſcends
In one continuous Flood. Still over head
The glomerating Tempeſt grows, and ſtill
The Deluge deepens; till the Fields around
Lie ſunk, and flatted, in the ſordid Wave.
Sudden the Ditches ſwell; the Meadows ſwim.
Red, from the Hills, innumerable Streams
Tumultuous roar; and high above it's Banks
The River lift; before whoſe weighty Ruſh,
Herds, Flocks, and Harveſts, Cottages, and Swains,
Roll mingled down.——————— Autumn, ver. 332.

8. Shooting flying.

NOR on the Surges of the boundleſs Air,
Tho' borne triumphant, are they ſafe; the Gun,

Glanc'd juſt, and ſudden, from the Fowler's Eye,
O'ertakes their ſounding Pinions; and again,
Immediate, brings them from the towering Wing,
Dead to the Ground.——— Autumn, ver. 374.

9. Whiſk, Back-Gammon, and Drinking, after Hunting.

PERHAPS awhile, amuſive, thoughtful Whiſk
Walks gently round, beneath a Cloud of Smoak,
Wreath'd, fragrant, from the Pipe; or the quick Dice,
In Thunder leaping from the Box, awake
The ſounding Gammon.—*Till ſet, ardent, in*
For ſerious Drinking.—*Then promiſcuous Talk,*
Vociferate at once by twenty Tongues,
Reels faſt from Theme to Theme; from Horſes, Hounds,
To Church, or Miſtreſs, Politicks, or Ghoſt,
In endleſs Mazes, intricate, perplext. &c.
While, from their Slumbers ſhook, the kennel'd Hounds
Mix in the Muſic of the Day again.

Autumn, ver. 525.

10. Fruit in Autumn.

———*THE ſunny Wall*
Preſents the downy Peach; the purple Plumb,
With a fine blueiſh Miſt of Animals
Clouded; the ruddy Nectarine; and dark,
Beneath his ample Leaf, the luſcious Fig.
The Vine too here her curling Tendrels ſhoots;
Hangs out her Cluſters, ſwelling to the South;
And ſcarcely wiſhes for a warmer Sky.

Autumn, ver. 669.

11. De-

11. Deſcription of *Holland*.

WHERE the Rhine *loſes her majeſtic Force*
In Belgian *Plains, won from the raging Deep*
By Diligence amazing, and the ſtrong
Unconquerable Hand of Liberty. Autumn, ver. 793.

12. At the Approach of Winter.

——————THEN is the Time,
For thoſe whom Wiſdom, and whom Nature charm,
To ſteal themſelves from the degenerate Crowd,
And ſoar above this little Scene of Things.
Autumn, ver. 908.

13. Taking up Bee-Hives.

AH! ſee where robb'd, and murder'd, in that Pit,
Lies the ſtill heaving Hive; at Evening ſnatch'd,
Beneath the Cloud of guilt-concealing Night,
And whelm'd o'er Sulphur: while undreaming Ill,
The happy People, in their waxen Cells,
Sat tending Public Cares!—— Autumn, ver. 1072.

14. True Philoſophers neither *Stoics* nor *Cynics*.

THE Touch of Love, and Kindred too he feels,
The modeſt Eye, whoſe Beams on his alone
Exſtatic ſhine; the little, ſtrong Embrace
Of prattling Children, twin'd about his Neck,
And emulous to pleaſe him, calling forth
The fond Parental Soul. Nor Purpoſe gay,
Amuſement, Dance, or Song, he ſternly ſcorns;

For Happineſs, and true Philoſophy
Still are, and have been of the ſmiling Kind.
Autumn, ver. 1241.

15. Falling of Snow.

THRO' the huſh'd Air the whitening Shower deſcends,
At firſt thin-wavering; till at laſt the Flakes
Fall broad, and wide, and faſt, dimming the Day,
With a continual Flow. Sudden the Fields
Put on their Winter-Robe, of pureſt White.
Winter, ver. 215.

16. Winter Retreat.

WHERE ruddy Fire and beaming Tapers join,
To chaſe the cheerleſs Gloom. There let me ſit,
And hold high Converſe with the mighty dead;
Sages of ancient Time, as Gods rever'd,
As Gods beneficent, who bleſt Mankind
With Arts, and Arms, and humaniz'd a World.
Winter, ver. 419.

17. Skating on Ice.

THE Skater ſweeps, ſwift as the Winds, along,
In circling Poiſe; or elſe diſorder'd falls,
His Feet eluded, ſprawling to the Sky,
While the Laugh rages round.—— Winter, ver. 632.

18. The Theatre.

DREAD o'er the Scene the Ghoſt of Hamlet *ſtalks;*
Othello *rages; poor* Monimia *mourns;*
And Belvidera *pours her Soul in Love.*
Aſſenting Terror ſhakes; the ſilent Tear

Steals

Steals o'er the Cheek: Or elſe the Comic Muſe
Holds to the World the Picture of itſelf,
And raiſes ſly the fair impartial Laugh.
Winter, ver. 549.

19. Winter-Philoſophical-Aſſociates.

THUS in ſome deep Retirement would I paſs
The Winter-Glooms, with Friends of various Turn,
Or blithe, or ſolemn, as the Theme inſpir'd:
With them would ſearch, if this unbounded Frame
Of Nature roſe from unproductive Night,
Or ſprung Eternal from th' Eternal Cauſe,
It's Springs, it's Laws, it's Progreſs, and it's End. &c.
Thence would we plunge into the Moral World;
Which, tho' more ſeemingly perplex'd, moves on
In higheſt Order; fitted, and impell'd,
By Wiſdom's fineſt Hand, and iſſuing all
In univerſal Good. Hiſtoric Truth
Should next conduct us thro' the Deeps of Time:
Point us how Empire grew, revolv'd, and fell,
In ſcatter'd States.—— Or, ſnatch'd away by Hope,
We'd thro' the Spaces of Futurity,
With earneſt Eye anticipate thoſe Scenes
Of Happineſs, and Wonder; where the Mind,
In endleſs Growth and infinite Aſcent,
Riſes from State to State, and World to World.
Winter, ver. 474.

20. Truſt in the Supreme Being.

SHOULD Fate command me to the fartheſt Verge
Of this capacious Earth;—'Tis Nought to me;
Since God *is ever preſent, ever felt,*
In the void Waſte, as in the City full;

Since

Since He *ſuſtains, and animates the Whole;*
In all apparent, wiſe, and good in all;
From ſeeming Evil ſtill educes Good,
And better thence again, and better ſtill,
In infinite Progreſſion. — But I loſe
Myſelf in Him, *in Light ineffable!*
Come then, expreſſive Silence, muſe his Praiſe.
Hymn on the Seaſons, ver. 107.

BUT 'tis Time to return to our *Critic*, who is come now to SECTION XLIV. and the laſt. In which, as a *Concluſion* to this Treatiſe, *LONGINUS* inquires — *Whence it came to paſs that in his Day there was ſuch a Scarcity of truly excellent and ſublime Writers?* — And concludes it owing to their not having the ſame Liberty and Encouragements to excell, as the *Ancients* had; and to the different Views of that Age, who ſtrove rather to vye with each other in Riches and Luxury than Learning and Virtue.

BUT how much more laudably partial is our *Sublime THOMSON* towards ſome of his *Contemporaries* and Country-men! —

HAPPY BRITANNIA! *High is thy Renown*
In Sages *too, far as the ſacred Light*
Of Science ſpreads, and wakes the Muſe's Song.
Thine is a BACON *form'd of happy Mold,*
When Nature ſmil'd, deep, comprehenſive, clear,
Exact, and elegant; in one rich Soul,
PLATO, *the* STAGYRITE, *and* TULLY *join'd.*
What need I name thy BOYLE, *whoſe pious Search*
Still

Still ſought the great Creator in his Works,
By ſure Experience led? And why thy LOCKE,
Who made the whole internal World his own?
Let comprehenſive NEWTON *ſpeak thy Fame,*
In all Philoſophy. For ſolemn Song
Is not wild SHAKESPEAR *Nature's Boaſt and thine?*
And every greatly amiable Muſe
Of elder Ages in thy MILTON *met?*
His was the Treaſure of two thouſand Years
Seldom indulg'd to Man; a God-like Mind,
Unlimited, and various, as his Theme;
Aſtoniſhing as Chaos; *as the Bloom*
Of blowing Eden *fair; ſoft as the Talk*
Of our Grand Parents, *and as* Heaven *SUBLIME.*

Summer, ver. 604.

With This, SIR, I return you your *Treatiſe*, and am,

Your moſt humble Servant,

J. H.

QUES-

QUESTIONS to be anſwer'd by the *Text of the Firſt Book*, being that Part which is to be committed to Memory.

Q. WHAT is *Rhetoric?*
What is it's *Principal End?*
What is it's chief *Office?*
What is the *Subject* it treats on?
How many *Parts* hath Rhetoric?

Q. WHAT is *Invention?*
On what are all *Arguments* grounded, and from whence are they to be ſought?
What are *Reaſons* to do?
What are *Morals* to do?
What are *Affections* to do?

Q. WHAT is *Diſpoſition?*
How many *Parts* are there in an *Oration*, and in what *Order* ſhould they ſtand, and how may they eaſily be *remember'd?*
How many, and what are the *Parts of a Theme*, and how may they eaſily be *remember'd?*

Q. In what doth *Elocution* conſiſt? and,
What are it's Parts?
What doth *Compoſition* regard?
What doth *Elegance* conſiſt in?
What mean you by *Dignity* of Language?

Q. What is the *Difference* between *Tropes* and *Figures?*
What is a *Trope?*
How many, and what are the *Chief Tropes* in Language?

What

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